



The Royal Gold Medal

ADDRESS BY MR. PAUL WATERHOUSE, M.A., THE PRESIDENT

Presentation to Mr. Thomas Hastings, Honorary Corresponding Member, R.I.B.A., at the General Meeting, Monday, 26 June 1922

IT will be of very little interest to Mr. Hastings to be told that he has been the author of 50 works of really cardinal importance, that six or more of these were of parliamentary or municipal rank, that among the remainder are libraries, university halls, banks, railway stations, hotels, bridges, monuments, as well as vast town-planning schemes; or to be reminded that the buildings so enumerated comprise only those which have been thought conspicuous enough to be put into a list. I have little doubt but that the unrecorded remainder would be sufficient to make two or three European architects contentedly rich and reasonably famous.

Nor will it greatly interest our guest to be told in detail of our appreciation of certain features of his work—of our recognition, for example, of the classic majesty of the New York Public Library, of our applause at his solution, in the New Theatre, of the ancient and ever-new problem of the columnar staircase, of our appreciation of the Bramante-like grace of his Long Island house, of our enthralment by the studious simplicity of the Dupont and Guggenheimer mansions, of our perception in the case of the Ponce de Leon Hotel of a marvellous power to change the key of composition without loss of traditional chastity, nor of our respectful homage to the masterly Arc de Triomphe, which

he designed to celebrate the home-coming of the American troops.

All these things we should like to express, but the recital might be tedious to our visitor.

Hardest of all is it to me to refrain from some words of envious ecstasy about the poetic grace of the Arlington Amphitheatre.

But Mr. Hastings must by this time be sure of the message of his work, and sure of the reception of the message among the right people. So let us leave this aspect of our evening's work alone, save for the assurance, comforting to ourselves if unimportant to him, that as far as we know we *are* the "right people."

What may affect Mr. Hastings, and what does affect us, is the supreme significance in modern history of forty years' work such as his.

I am perfectly sure that the opening words of any reply which Mr. Hastings is good enough to give us to-night will be a modest disclaimer. He will say that we are asking our King to honour his epoch and his country, and that the allocation of this honour to his individual personality is a mere accident. Let him say so. He will not thereby shield himself from the direct attacks of our respectful homage, nor will he dilute or divert in any degree the enthusiasm with which we acclaim him as the man of the hour.

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It is undeniably true that we are consciously applauding America of the twentieth century. But what of that? It is the architects of America who make American architecture, and in searching for a true and significant example of that group of creators we have—with very great, very careful deliberation—thrown our choice on Mr. Hastings. I think we will stand firm in support of our own judgment. Mr. Hastings can diffuse, as much as he pleases, our compliments among his able countrymen, so long as it is on his neck that the King's Gold Medal crosses the Atlantic, and so long as he is our most respectfully chosen ambassador.

The very fact that Mr. Hastings is surrounded in the States by confrères whose aims are his own, the very fact that there are others in his favoured country who may rightly be classed as of Gold Medal rank, only enhances, I hope, the honour which we try to pay to him and through him to his colleagues, many of whom are men to whom his example, his instruction, and his rivalry have meant much.

I make no apology for being, by the accident of the Presidency, the man through whose hands the medal passes from its gracious giver to its distinguished recipient. Rather do I with complete immodesty rejoice that so great a piece of good luck falls in my way, for I have wanted, above many other wants, to stand face to face with an American and tell him exactly what I think of the present-day school of American design in architecture.

I believe, with a very profound belief, that it represents a most significant fact in the history of our art. I do not say "of our age," but of that ageless company of centuries which, viewed from Art's point of view, stand not behind one another in series, but abreast. There is a reality called Eternity. Some define it as time with the beginning and the end removed. They define it falsely. It is the great Now. It lies with architects more than with other artists, it lies with artists more than with other men, to realise (and this is a realisation shared with religion) that the brotherhood of man has its extension forth and back in time no less than East and West in space.

This is not wandering on my part. I could make it plainer by detaining you with a history of civilisation (if I were capable of it). I would sooner try to make it plain by talking about the United States.

There is much heretic talk of progress in architectural design. There *is* progress, of course; but

there is much more evidence of the sham progress which is no friend of art at all. The horrible experiment to which a certain old-world country is submitting herself, the experiment of attempting an architecture "free from historic style," would be a nightmare to Europe and a grim menace to all lovers of the beautiful were there not a bright hope that so foul a conflagration will soon burn itself out.

Let us turn happy eyes to America and take to our hearts the remarkable testimony she gives to the divine sovereignty of tradition.

America is of all countries the land whose civilisation was unprejudiced—a vigorous population on virgin soil found itself free to look forward without any obligation to look back. There was the country of all countries in which could flourish unhindered and undismayed that traditionless architecture which is the dream of some of our philosophers.

But what has come to America in her freedom? What, after the early flutterings of untried wings, has been the direction of her flight? What star guided her? What voice prompted her? None other than the star of that civilisation which leads and has led old Europe, no voice but the voice of the ancients.

Gentlemen and ladies, were there ever wanting some proof that our happy bondage to the ways of our forefathers is not a bigot's delusion, but a free man's song of liberty, that proof is given to us by the choice of America—or shall I say rather by America's joyous submission to the golden chains in which we also labour?

In the name, Mr. Hastings, of our Gracious Patron, and as the spokesman of my brother architects of England, I transfer to you the greatest testimony we have to offer; and, in doing so, I thank you and your colleagues in America for the encouragement you give to our ancient art, and congratulate you with the warmest cordiality on the fact that your line of thought, your line of work, and your spirit of achievement are the very spirit, work, and thought that have for centuries bound into a timeless brotherhood the architects of Europe.

MR. THOMAS HASTINGS'S REPLY

While we Americans have inherited your language, and consequently have no right to complain, I must confess that on this occasion I find the English vocabulary quite inadequate—there are no words to express my grateful appreciation of the honour which His Gracious Majesty the King has



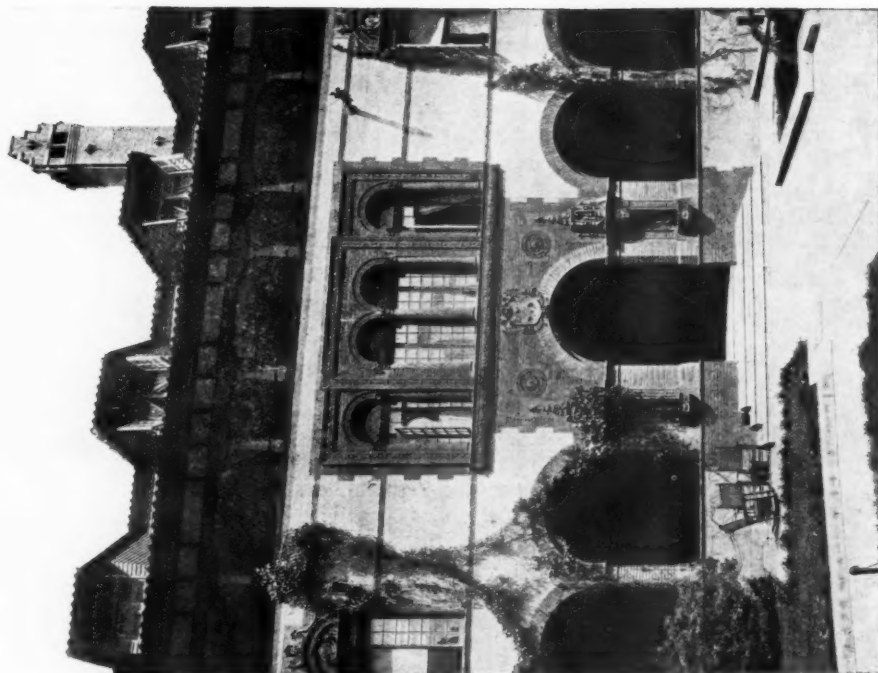
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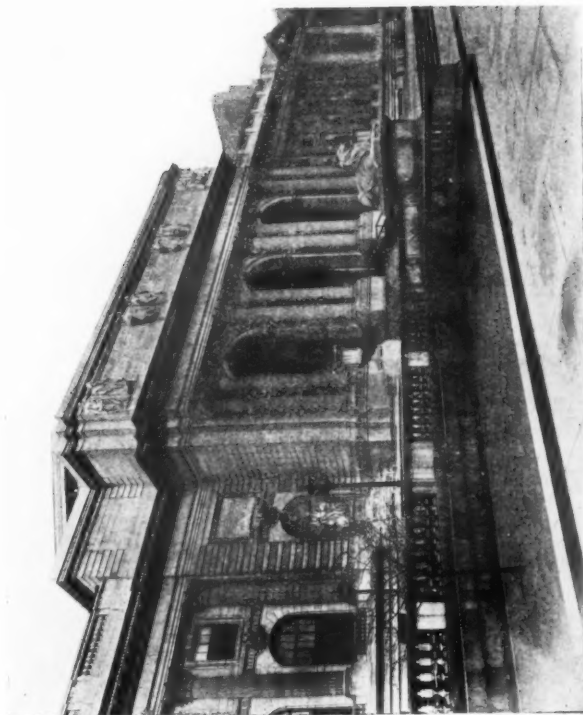
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conferred upon me. Realising that it was prompted by the action of this time-honoured Institute, I would like to feel that it is in recognition of such services as the profession in our country has rendered in the interest of contemporaneous architectural education. In all sincerity, I would rather believe that by example I had in some way influenced others in the right direction than be conscious of individual success or feel that what I have done were worthy of your commendation. As you know, I believe we should return to follow and respect the tradition which obtained before the present modern confusion, that we should be careful of the direction in which we work, and thoughtful of our influence upon future generations.

While the question of modernity is most important, it is after all the true inborn sense of beauty which assures the architect his success. Goethe said: "The Beautiful is a manifestation of secret laws of nature, which, but for this appearance, had been for ever concealed from us." The layman too frequently only superficially understands beauty in defining its attributes, as though it were a mere appeal to the emotions, a pleasure-giving luxury, or a refining influence. It is rather an organic vital provision of nature, manifestly a part of the order of the universe—divinely ordained for the specific purpose of promoting *permanency* in all things, and giving life and enthusiasm wherever it may find its resting-place. It is, indeed, a force in life capable of stimulating the noblest endeavour, and capable of making virtue appeal to the senses and making truth endure. Nowhere is this so vividly illustrated as when we consider architectural design. The practising architect, if he continues, as he should, to be a draughtsman all his life, must realise that beauty of design and line build well in construction, and with greater economy and endurance than construction, which is mere engineering. All form and all design are the natural and legitimate outcome of the nature or purpose of the object to be made. The practical and the artistic are inseparable. There is beauty in nature because all nature is a practical problem well solved. The truly educated architect will never sacrifice the practical side of his problem. Some of the greatest economic as well as architectural calamities have been executed by so-called practical men with an experience mostly bad, and with no education.

The science of modern engineering has too frequently divorced the architect from many of the

larger and more interesting so-called utilitarian problems of construction. Some of them are entirely and legitimately architectural problems, while in other cases the architect should collaborate with the engineer. There may be no question of decoration or ornament involved, but architecture and practically all construction should be inseparable. An earnest appeal should be made for this collaboration, not merely in the interest of beauty, but rather in the interest of economy—beauty will follow in its natural sequence. In the larger municipal and suburban problems requiring economy in cost and saving of energy, even when commercial and investment interests are involved, in problems of traffic, rapid transit, and public comfort, under all conditions in the solution of these greater problems the qualitative and quantitative viewpoints should be inseparable. Following the natural laws of the survival of the fittest, if undertaken with art, beauty will predominate in the end, and so deliver us from the defacement of nature, and make the city and suburbs more fit to live in, especially where the working and poorer classes are concerned. Such problems may only involve a thorough knowledge of good planning.

In the first years of my architectural career I was accused by my fellow countrymen of attaching too much importance to the artistic study of the floor plan; it was constantly asserted that I was trying to inculcate the Paris Beaux Arts methods of education into our American architectural practice, my critics not realising that those methods of study in plan have been adhered to at all times since the beginning of architecture. They little realise that if the floor plan, determining two of the three dimensions in space, is well studied, beautiful in proportions, with a proper distribution of piers, thickness of walls, logically disposed and with good circulation, there will be no structural difficulties, and that this principle has obtained ever since the dawn of architectural history. The plan lends itself to thinking in three dimensions. When the plan looks well it builds well, constructs well, so that we find we need very little of the analytical mathematics to assist us excepting as a mere matter of verification. Until modern times, architects knew but little about analytical mathematics as compared with what we are now given to learn—but they knew their stereotomy better than most of us to-day. They knew but little about the strength of materials, but they understood constructive

principles, for, after all, analytical mathematics is a comparatively modern science. While there existed graphical rules for the approximate determination of the thrusts from arches as early as the thirteenth century, yet it is practically only within the last century that the correct principles of constructive analysis have been fully developed. If an arch or a bridge looks well, it will build well, when it is the outcome of a well-studied plan. There must have occurred many serious calamities in the past because of bad art and no analytical means of verification; but just as nature is beautiful when fit to survive, so the great buildings and monuments of the past that have survived are beautiful in plan, form, and proportion. It is really architecture and well-proportioned masonry *versus* engineering and iron, a comparatively new profession and a new material; each has its use, but they are not interchangeable. I believe that buildings have stood for centuries solely because their plans, as seen on paper, were so thoroughly artistic and beautiful. We are told that the cell of the bee is built at that

angle which gives the most strength with the least wax, so that the line of beauty is the result of perfect economy. Emerson realised the truth when he said it is a rule of largest application, true in a plant, true in a loaf of bread, that in the construction of any fabric or organism any real increase of fitness to its end is an increase of beauty.

We Americans too little realise that we really come to Europe in a large measure because of what man has done with art to beautify nature. As music is more beautiful than any merely natural sound, so nature is generally either greatly enhanced by the human interest when man has made his impress upon it, or it is cruelly and unnecessarily sacrificed.

Art and a proper artistic sense of the fitness of things completes the picture. When far away from civilisation, surrounded by primeval nature, a man, if in his normal state of mind, soon longs for the warmth and colour of fertile fields, the thrift of farms; he thinks of forests interwoven by winding roads or vistas intelligently conceived. The



CIRCULAR STAIRWAY, NEW THEATRE, NEW YORK



HOUSE OF MR. THOMAS HASTINGS, WESTBURY, LONG ISLAND, NEW YORK

pageantry of sea and sky, the starlit night, the rising or setting sun, the rugged mountains or deep crevices, the bewildering beauty of the flowers, can never awaken the same human emotions and sympathy as when with art they are made more beautiful—wedded to weather-beaten walls, the castle or the shrine, or the distant romantic village nestled in the crevice or perched on the mountain-side. I have said that I believe it to be a law of the universe that the forms of life that are fittest to survive—indeed, the very universe itself—are beautiful in form and colour, and that nature's selections are beautifully expressed. Ugliness, deformity, and self-indulgence are synonymous. And so it is in every economy of life—what would

survive must be beautifully expressed. It is equally true that one trained in the understanding of beauty can more profoundly fathom the laws of nature than one who has neglected to develop this side of his education. Indeed, if the way of the artists is undertaken with philosophy and humility, the things that are divine, God in the universe, will, I believe, be more clearly revealed to him, more impressively, more convincingly, than when approached by way of theological discussion or scientific research. And so in literature as in art, the subject matter must be expressed or presented with beauty in order to survive and firmly impress itself upon successive generations. It is the art in story-telling which gives real life and human

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interest to the characters, and which makes the fancy and imagination of the author outlive his own generation. Words may have colour as full and luminous as may be found in any school of painting, and form as subtle and radiant as may be revealed in the art of the sculptor or the architect, and music as beautiful and melodious as a song. Truth or precept as well as fiction will only penetrate the human heart and demand respect and obedience when clothed in beauty. The proverbs, the by-words of the ages, are only familiar truths beautifully expressed with forceful simplicity and precise epigram; even mathematics have a beauty of their own, and, while in some ways allied with beauty in art, both are different phases of what we might call generalised beauty. Every mathematical equation has a certain quality of beauty because it is orderly and complete in its visible expression of a truth. All the natural lines of stresses and strains in a solid are things of beauty, and every structure built to

these true lines, *ipso facto*, is beautiful. Newton's laws of motion, so simple, so fundamental, so inclusive in their scope, could only be enunciated with such elegance of expression to make endure for ever. The divine word of God as it has been revealed in any enduring philosophy or religion has always been enshrined in language immortal.

There is beauty everywhere, and there is no such thing as poverty if only we realise the universal ownership of beauty in nature and art. You may own the land, but not the landscape. You may have physical possession of a great picture or a building, but if they are really great the man who truly owns them is the man who most appreciates their beauty. In the light of this truth in written word, in painted canvas or chiselled stone, or in the harmonies and melodies of sound and in the beauty of nature all round, the happiest and richest man in the world is he who sees most and best understands nature's laws as expressed in beauty.

Mr. Hastings was born in New York City, of American parents, in the year 1860. His grandfather, Thomas Hastings, was distinguished as a composer of sacred music. His father, the Reverend Thomas S. Hastings, an eminent Presbyterian divine, was for many years President of the Union Theological Seminary of New York City; his mother was a Miss de Groot, an American of Dutch and French parentage.

Mr. Hastings obtained his professional education at the Ecole des Beaux Arts, where he took the full course in the Department of Architecture, under the professorship of Jules André. He began his architectural career in the office of McKim, Mead and White.

Mr. Hastings is an Academician of the National Academy of Design, a member of the Academy of Arts and Letters, the Royal Vienna Association of Architects, and the Committee of Visitors to Columbia University (Architectural Department). He is Chevalier of the Legion of Honour; a Director of the American Institute of Architects; Chairman, Sardis Exploration Society Commission; President, Beaux Arts Institute of Design (Graduate of the Ecole des Beaux Arts). He was one of the founders of the Federal Art Commission, and is Chairman, Lincoln Highway Commission, and Director in the Museum of French Art. He was one of the founders of the Architectural League, of which he has been President and several times Director.

LIST OF MR. HASTINGS'S PRINCIPAL WORKS.

New York Public Library, New York City; Carnegie Libraries, New York City; Layout of Baltimore, Maryland (Mt. Vernon Square and Civic Centre); United States Capitol Extension, Washington, D.C.; Senate Office Building, Washington, D.C.; House of Representatives

Office Building, Washington, D.C.; The Plaza at 59th Street and 5th Avenue, New York City; Century Theatre, New York City; Globe Theatre, New York City; Interior of the Metropolitan Opera House, New York City; Academic Halls for Cornell University, Ithaca, N.Y.; Portland (Maine) City Hall; Richmond County Borough Hall, Staten Island, N.Y.; Richmond County Court House, Staten Island, N.Y.; Staten Island Terminal, New York; Manhattan Bridge over East River, New York; Administration Building, Carnegie Institute, Washington, D.C.; City Plan of Hartford, Conn.; Union Pacific Railroad Stations, North Platte, Nebraska, and Grand Island; United States Rubber Building, New York City; Cunard Steamship Company (Consulting Architect for New York Offices); Standard Oil Company of New York, New York principal office building; Bank of Mexico, City of Mexico; one of six architects in collaboration on Panama-Pacific International Exposition, San Francisco, California; Industrial Town plan for United States Steel Corporation, Duluth, Minn.; Ponce de Leon Hotel, St. Augustine, Fla.; Knoedler Building, Fifth Avenue, New York City; National Amphitheatre, Arlington Cemetery, Washington, D.C.; Bryant Memorial, New York City; Yale Memorial Buildings, New Haven, Conn.; Princeton Battle Monument, Princeton, N.J.; City Hall Fountain Memorial, New York City; McKinley Monument, Buffalo, N.Y.; John Paul Jones Monument, Washington, D.C.; Lafayette Monument, Paris, France; Altar of Liberty and Victory Arch for the Mayor's Committee for Homecoming Troops, New York City; War Memorial for Atlantic City, New Jersey; Cenotaph for Unknown Dead, Washington, D.C. (in course of construction); numerous important residences, various churches in different parts of the country, and a number of office buildings for private corporations.

THE CARDIFF CONFERENCE

Unification and Registration

By MAJOR HARRY BARNES, M.P. [F.]

[Read before the Conference on Thursday, 8 June 1922]

MY paper is a link in a sequence of events which may be taken to have begun at a special general meeting of the Royal Institute of British Architects on the 22nd of March 1920. I was a member of a large representative committee then set up, and I think it was on my motion that the terms of reference of the Committee were finally settled. But such has been my impartiality on the question that I think I have never attended a meeting of the Committee. I approach the question, therefore, with what is commonly called a virgin mind. From one aspect I may be considered as one of the rank and file who have to consider this matter, rather than as a member of the Committee. Let us look first of all at the history of the movement. The matter was begun at a special general meeting of the Royal Institute of British Architects on Monday, the 22nd of March 1920. I believe it was begun on the initiation of the then President, Mr. John W. Simpson, and in passing I should like to express my opinion that the time is coming, if it is not already here, when Mr. Simpson will be regarded not only as a great architect, but as a great architectural statesman. At that meeting, in March 1920, proposals for the setting up of a large and representative Committee to prepare a scheme of unification were submitted to the general body, and the Council's proposals were passed. I have the terms of the resolutions,* but sufficient to say here that the proposals were passed and a representative Committee set up. That Committee consisted of 66 persons. I have recently seen some proposals for the Government of greater London which limited the body to be entrusted with that task to 50. The Committee set up by the Council consisted of the President of the Royal Insti-

* The Resolutions are as follows:—

RESOLVED, unanimously, that this General Meeting of the Royal Institute of British Architects approves of the Council's proposals to prepare and present for the consideration of the profession a more extended and comprehensive scheme for the unification and registration of the profession than that covered by the Resolutions of 1914.

RESOLVED, unanimously, that this General Meeting of the Royal Institute of British Architects approves of the Council's proposal to appoint a Committee representative of the whole profession to prepare such a scheme as is indicated in the Report of the Charter Committee dated 20th February 1920—the Committee to be composed of (a) representatives of the Royal Institute of British Architects, (b) representatives of the Allied Societies, (c) representatives of the Architectural Association, (d) representatives of the Society of Architects, (e) representatives of the Official Architects' Association, (f) representatives of the Architects' and Surveyors' Assistants' Professional Union, (g) representatives of architects not belonging to any of the above-mentioned professional organisations.

tute of British Architects, two past Presidents, eight Fellows, seven Associates and seven Licentiates of the Royal Institute of British Architects, twenty members of Allied Societies in the United Kingdom, four representatives of Allied Societies in the Dominions, two representatives of the Architectural Association, seven representatives of the Society of Architects, two representatives of the Architects' and Surveyors' Assistants' Professional Union, two representatives of the Official Architects' Association, one representative of the Ulster Society of Architects, and three representatives of Architects unattached to any professional organisations, making a total representation of 66, properly described as the most representative body of architects of the Empire that had ever come together. Since March 1920 this matter has been under discussion, and here we are in June 1922, so nobody can say that the Committee have hurried through their task, because even now they have not passed outside the stage of principle into the realm of detail. They have ambled along with all the deliberation which one might expect from so august a body dealing with so important a subject. The history, so far as we have gone, is that a really first-class Committee was appointed, and has taken a proper amount of time to come to its conclusions. At a meeting in July 1920, which was the first meeting following the approval of the General Body, the terms of reference were the subject of discussion, and it was finally settled that the Committee should be instructed to draft and submit alternate proposals for unification based respectively on absorption and federation. That was the problem that faced this Committee at the outset. If we are going to get unification, how are we going to get it? Are we going to get it by absorbing all the different groups into one group in which they will lose their own particular identity and take on that of the largest group? Or are we going to have a federation in which the groups will retain their identity and organisation and be united by a more or less loose tie? That was the question put to the Committee at the outset in July 1920. On the 12th of March 1921, at a meeting of the full Committee, it was decided that the basis of unification should be the bringing of all the architects of the United Kingdom into the Royal Institute of British Architects. That was the decision come to after nearly a year's consideration by the full Committee: the decision for absorption or amalgamation, whichever term you like to use, as against federation. It is important to remember that decision because when we come to consider, as I suppose we should consider this morning, what I call the majority and minority memoranda,

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we shall find that the effect of the difference of these two is to bring us back to the original question which the Committee, after nearly a year's consideration, decided in one direction. That was the position in May 1921. The Committee had decided upon amalgamation—upon absorption. What has taken place between May 1921 and the present time? The constitution of the Committee was representative of a number of independent organisations, those representatives had the right to decide matters inside their own organisation, but had no right to prescribe for any other organisation sitting on that body, so that, having decided in May 1921 that amalgamation was the thing, the Committee could go no further, it was bound to refer back to each of the bodies of which it was composed the question how amalgamation could be arrived at. References were therefore made back to the Royal Institute of British Architects, to the Society of Architects, and I have no doubt to all the other Societies. This morning it would be preferable to confine ourselves to what has taken place at the Institute. What has taken place there? Any proposal for amalgamation was of course bound to affect the interests of each Society, and might affect unequally the interests of the different classes inside the Society. Amalgamation may be conceived so far as the Institute is concerned as a different thing for the Fellows as compared with the Associates, and a different thing for the Associates in comparison with the Licentiates, so that when this resolution of the Unification Committee came to the Council of the Royal Institute of British Architects, it was referred, and, I think, very properly, to the different classes in the Institute. It was submitted to a Committee representing the Associates of the Royal Institute and a Committee representing the Licentiates. They were asked to consider the question of amalgamation in the light of its effects on their classes and, so far as I understand, meetings have taken place at which the matter has been discussed, but up to the present no report has been received by the Council of the Institute from either of these Committees. The matter is still under consideration. The position then is that the Committee set up to consider the question of unification initiated by the Institute has come to the conclusion that it will be best arrived at by bringing the architects in the United Kingdom into the Royal Institute of British Architects. That conclusion is under consideration by the Associates and Licentiates, but no decision has been yet reached. I wanted to bring that out clearly because there may be some misapprehension as to the exact position which we have reached at the present time. We have got no farther than the realm of Principle, we have not entered the realm of Detail at all. It is not advisable at the moment to confuse the issue which does really present itself to us now by being under the impression that we have any detailed method of effect-

ing unification. In May of this year, at a meeting of the Committee, which, I understand, was attended by 32 members, and if I had been there would have been composed of just 50 per cent. of the Committee, a statement on unification was submitted to be issued to the members of the Institute. From that statement a certain number of members of the Committee dissented, and the result is that we have two statements before us—a majority statement and a minority statement signed by four members of the Committee. I want to ask you just for a few moments this morning to apply your minds as judiciously as possible to those two statements, and see where they lead us. I think it is important to do that, because this question is in a different position to what it was before March 1920. We can never get back to that. We can never escape the influence of these last two years of discussion and negotiation. The majority statement is to the effect that the interest of the profession will be best served by the grouping of the entire profession into an organic whole under the name of the Royal Institute. I do not want to go into all the details of the resolution, but that is the substance of it. The minority, I gather, would like to know a little more what is meant by the term "grouping into an organic whole." It is not possible until we get further into the matter of detail to make a very clear statement on that point, but I think we may well bear in mind that we are in the age of groupings. If we look at what is going on outside the profession, we see that we are in a period in which the whole tendency is for those who have common interests to get together into a group and to unite themselves as effectively as possible for the purposes they have commonly at heart. One does not need to give any illustrations of that—it is pretty apparent. The Minority Statement, signed by men of high reputation and long standing in the profession, men whose views deserve to be and must be taken into account, puts forward a difference of opinion between these men and those who form the majority. What is the issue between the two bodies? I have read the two statements very carefully, and I have read them first of all to find out what are the points of agreement, because in any negotiations it is much more important to ascertain how far you agree than how far you differ. It may very well be that when you have ascertained the extent of your agreement you may find it possible to extend that agreement to such an extent as to wash out your differences. In what do they agree? They both want unification. The majority say, "unification is desirable"; the minority say, "we are strongly in favour of unification." There is no issue on that point. And they are both in favour of registration. If there is anybody here, or if there is anybody in the profession who does not want registration, then for them there is no interest at all, either in the whole proceedings of the Unification Committee or in the statements issued by

either the majority or the minority groups. To the man who does not want registration the whole matter is immaterial, and I am not addressing myself to him in the slightest degree. The whole Committee want registration. I am going to assume that those of us who are here want it. It is difficult to understand any body of persons in the profession not wanting it. What does it mean? Registration means a profession. Whatever one may think about it, there is no doubt that there is a difference between our standing and the standing of doctors and lawyers. There is a profession of architecture which cannot be said to exhibit itself to the world in the same light as the profession of medicine and the profession of the law, and there is no doubt that registration is the most potent if not the only thing that can substantially move the profession of architecture up into line with medicine and the law. It is not surprising, therefore, that the profession as a whole is in favour of it; that the Unification Committee want it; that the majority and minority both agree on that point. Let us keep that steadily before us in considering these two statements. Registration is the thing agreed on. What, then, is the difference between the majority and minority on the Committee? It is this. The majority and the minority both want to get to the same goal, but the majority say, "Let's get to registration by way of unification"; while the minority say, "We will get unification by way of registration." The majority say, "Unify first, and you will then get registration"; and the minority say, "Register first, and then you will unify." That is the issue. Those of us who want to come to a conclusion on that question have got to decide whether we are agreed on the goal, and then to decide which is the best path by which we can reach that goal. Are the majority right in saying that we will get registration by way of preliminary unification, or are the minority right in saying that we can go on to registration without any such preliminary steps, and that having got registration then unification will follow. There is nothing very abstruse about the thing at all. We want registration. What is registration? Registration is the entering upon a register of men who have fulfilled certain conditions. That involves two things. It involves stating the conditions, and it involves setting up an authority which will decide whether the conditions have been fulfilled or not. Those are the two essential things for registration. You must agree on the conditions under which men shall go on the register, and you must set up an authority which will say whether those conditions have been fulfilled or not. If this was a matter which could be dealt with inside the profession, that would be one thing, but it is not. You cannot settle the question of registration inside the profession. You must go outside. The question of registration is not going to be settled by men who are in the profession, but by men who are in a much

humbler place—in Parliament. You have to go to the House of Commons, and afterwards to the House of Lords, and you have to get a body of men who are not engaged in the profession, who, so far as I am able to judge, are not particularly interested in the profession, to lay down these conditions and set up this authority. The House of Commons lives by taking decisions, but it hates to do so all the time. Every time a Member of the House hears the Division bell he shudders, because he knows that for all these things he may be brought to judgment, and may have to give an answer as to why he voted this way or voted that way. All Members of the House of Commons love to be led, and in the main questions upon which they have to vote they are led. But there crop up from time to time questions which are not so simply settled. They have not been raised to the dignity of great political issues, and I must confess, important as I think our profession is, I cannot see any prospects of the question of what men shall be in the architectural profession ever becoming a great political issue in this country, therefore, Members of the House of Commons are never likely to get the clear lead from their Leaders and Whips that they get on other questions. This belongs to a class of questions which is not determined in that way. The House of Commons, if it cannot get a lead from inside, likes to get a lead from outside. It does not like to have a thing thrown before it and told, "You must make up your mind on that without any lead at all." What the House of Commons likes to be told is, "This is an agreed Bill." That means that those who are interested in the Bill have come together and have agreed that it is the best measure that can be brought forward. The House of Commons has then only to consider the interests of the public. When a measure comes before the House in that form it is likely to get through, but when it appears in any form in which the House of Commons has to decide between a number of varying claims by people immediately concerned in the measure, it is likely to turn the whole thing down and say, "Make up your minds what you want before you come to us. You mustn't expect us to make up your minds for you." That is a statement of the case which would be generally admitted by anybody who knows the working of Parliament, and, having in mind that point of view, I think we must examine the majority and the minority statements to ascertain which are most likely to bring registration before the House of Commons in a form likely to secure the assent of Parliament. What do the majority propose? They propose to precede their approach to Parliament by first coming to an agreement with the various bodies of architects in the country. They say, "Let us endeavour to get into such a position that when we go before Parliament with the Registration Bill we can say, 'These are the conditions upon which we think a man alone shall be allowed to come

on the register. These are the conditions we want in the Act, and this is the kind of authority we want to set up to see that the conditions are fulfilled. As a profession, we are agreed on the conditions and the authority. What we ask you to do is to give them statutory force.' " That is the position that the majority take up. The minority take a different view. They say, " There is no need to do that." They argue that the arrangement as proposed by the majority raises all kinds of very difficult questions, that on the question of registration there is already agreement with us; they say that the Society of Architects is committed to it, that it is the basis that has kept it going for the last forty years; they say that the Official Architects' Association is desirous of working with the Institute in every way, and that the Architectural Association is allied to the Institute and the Official Architects' Association; that being so, they say, " We are a united profession on this point. The road is quite clear. Let us go ahead, we do not need any closer relationship. The only relationship we want is that of registration. Otherwise we desire to be as we are, and that is all that is required." If I may use an illustration, both the majority and the minority contemplate matrimony in the sense of registration. The majority say, " Let us be engaged first, and then we will proceed to the altar with the experience of our engagement, and with a real desire to live happily together afterwards." The minority say, " No; it is perfectly true that we have an interest which is sufficiently common to induce us to enter into the marriage state, but it is purely a marriage of convenience. Let that be clearly understood. No preliminary engagement at all, and we part at the church door." There are grounds upon which a clergyman may refuse to perform the marriage ceremony. I do not know if they can go quite so far as to consider the general feeling between the parties, but, after all, the House of Commons, which will play the part of clergyman, is likely to be influenced by the relationship between the parties. Let us take the best view, and that is that you can get agreement on the matter, though I confess that I think agreement on the conditions and authority that is to be set up will not be reached very easily. Whether that be so or not, I put this question to the minority. Is it likely that under the relationship which they desire to maintain, the conditions under which men would be put upon the register would be the conditions on which the Institute, acting by itself, and, if it were the sole body, would lay down? Are they not in the nature of things bound to be something less? Here you have different bodies who at the present time lay down their own conditions for entrance into their own bodies, they have to come together and agree on a common set of conditions. Is any party likely to get its own way? Is not the result likely to be a kind of compromise in which the conditions will be something

less than the conditions which would be laid down if the Institute was dealing solely with the matter? If that is true about the conditions, is it not also true about the authority? If there is to be any grouping, and if the various architectural bodies are to remain independent, is it believable that they would consent to the authority which would determine entrance to the register being one of the Societies? Is it likely that under any form of agreement that the Society of Architects would consent to the Royal Institute being the sole body to decide who would go on the register or not? As architects, we are always negotiating with someone, with clients, with contractors, and others, and always in negotiations there has to be some give and take. I submit with confidence that if the minority is right that agreement can be obtained, then the inevitable result must be agreement on conditions which would be something less than the Institute itself would prescribe, and also agreement on some authority which would not be the Institute, but which must be some other authority upon which no doubt the Institute would have a preponderance of representation, but yet would be some authority other than itself. If the minority are right and agreement can be obtained and you can get your Registration Bill, then that Registration Bill will set up some authority which is not the Institute, but is a federated authority. In other words, you will be back in the position in which the Committee found itself before May 1921, when they were considering the question whether they should be one body arrived at by amalgamation or a federated body. It decided that there must be one body, and that body the Institute. The effect of the policy advocated by the minority would be to set up a statutory body governing entrance to the architectural profession which would not be the Institute. Of two bodies, one must always be the lesser. You cannot maintain equality. I venture to predicate that if you get a measure of registration through the Houses of Parliament in which an authority not the Institute is set up and has the power of opening and shutting the doors of the profession, that that authority will in the course of time be the greater power, and the Institute will lose prestige and position. What you have to decide is to whom are the keys of heaven to be given—to the Institute or to some other authority to be set up by Parliament? That appears to me to be the logical result of following the course laid down by the minority even if that course should be successful. But would it be successful? Could agreement be arrived at? I venture to doubt it. What we should find would be that architects would come before the House of Commons on the Registration Bill in the same position as the nurses two years ago. The nurses were not agreed, and it led to a fierce conflict in the House of Commons between the two bodies which represented the nurses. Let me read what the Minister of Health

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said when the Bill was turned down: "The Government arranged for meetings with the various parties who are interested in this Bill and have had conferences with them with the view of discovering whether a sufficient measure of agreement could be reached by which we could obtain a Bill. I am sorry to say that the result of these conferences has convinced me against my will that such an agreement is not obtainable. I think it arises from the fact that those who are interested were not by any means agreed as to what was implied by registration. In some quarters it was thought that the authority responsible for registration should deal with the conditions of training—not only the standard arrived at, but the conditions and conduct of training. Another difficulty is that it appears to be thought by some that the body responsible for the register should control the conditions of employment. I found that the differences on these and kindred subjects were so great that it was quite out of the question to bring about an agreement. The controversy appears to have been unfortunately mixed up with personal and sectional issues which cannot be reconciled."

Just as the Bill promoted by different bodies of nurses who had not come to an agreement failed to pass the House of Commons, so a Bill promoted by different bodies of architects not in agreement would fail to pass the House. So that if you do agree you get something less than the Institute, and if you do not agree, you get nothing at all. The minority point out the position in which the Institute stands at the present moment—its influence, its prestige, and the fact that it has been built up really on a basis of excluding from the Institute men who were not prepared to undergo the examination and obtain the qualifications demanded by the Institute, and they draw attention to the fact that a great number of men have spent time and money to pass these examinations to secure the qualifications, and that the effect of the majority proposals would be to deprive these men of the advantage which the possession of these qualifications gives them. That is a strong point. I am not a London architect, I am a provincial man, and I know what it means to provincial men to secure these qualifications and the advantage it gives them in their work. But, coming back to registration, the minority itself says that in the course of time this difference would disappear. If the present basis of the Institute was preserved, it would in the course of time bring everybody into the Institute, which would wipe out the whole of the advantages, but you have further to consider that registration itself must to some extent obliterate that difference because there is not the faintest shadow of hope that under registration you can differentiate between the men who have the qualifications and those who have not. We have seen the nurses and the dentists come for registration. When the dentists came they endeavoured to differentiate on the register between men properly qualified and the

men who had no such qualifications. They said, "Give us a differential register. We want all inside, but not on the same terms." Their argument might almost be used in the same words for the architects' profession.

The object of the Bill is to establish the dental profession on a sound and permanent footing. For that purpose it is proposed to bring in a large number of persons who in the eyes of the law have not been qualified to practice dentistry hitherto. It is a very large and generous action on the part of those who have already qualified to agree to this extension. They have given hostages to fortune, and have undergone long years in training to follow out the course established under the law, and to get put on the qualified register of the Act of 1878. These men have spent time and money to do that which the State considered the minimum necessary. They admit now, in the National public interest, that the great thing is to secure control and check over those who are not so qualified. They object, however, to the idea that men who have gone through the training in the theory and practice of dentistry should be put on the register on equal terms with those who are not so qualified, so that in the eyes of most men and women there would be no difference between them. The proposal is that those who do not take the examination are to be shown on the special list. We want to be shown readily and clearly those who are and those who are not properly qualified.

The Minister of Health refused to accept the proposal in these words:—

The Government cannot accept the amendment. I have some sympathy with the point of view put forward that dentists who have pursued long and careful scientific study and who have thoroughly qualified themselves in every direction for their profession may feel that the admission of a large number of men to the same register who have not undergone the same training as they have is a form of dilution. But the whole scheme and purpose of this Bill is this: At the present time anybody can set himself up as a practising dentist without any qualifications, restraint or discipline. The dental profession—*i.e.*, the people who are on the register of 1878—are the people who have complained of this state of things. They are the people who want this state of things to come to an end. They are the people who have asked that the unregistered dentist should be brought under professional discipline. As this amendment stands, you are not going to put these people on the register. You are going to say: "We are now going to have a separate list of sheep and goats." I don't know whether the unregistered dentist would not be in a better position in the present condition of things, because nowadays there is no such list of sheep and goats, although there may be a list of sheep. You cannot have it both ways. It will be a great future advantage to get an entirely unregulated dental practice prohibited; and if, at the eleventh hour, when we have got most of the various interests into line, we should break up again and throw the whole thing back into the melting pot, it would be a great pity.

It is clear then if you are going to have registration, Parliament will not agree to a special list of men who

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have the Institute qualifications, and therefore I say to those who say that the proposal of the majority would tend to obliterate the qualifications that registration would do the same thing. There are difficulties both ways, but to my own view, and, I think, the view probably of the bulk of the profession, the course which the majority propose to take is the wiser course. They propose to break the back of their difficulties outside the House,

and not to attempt to do it inside the House. If you cannot get unification outside the House, you cannot get unification after going there. You must take the risk. That there is a risk the minority point out. It is the risk of diminishing the prestige and position of the Institute, but the risk which will be run by the minority is a greater one, that of bringing into existence an authority which in time would be superior to the Institute.

The Conference Banquet

The Conference Banquet took place on Friday evening, 9 June, at the Park Hotel, and was presided over by the President, Mr. Paul Waterhouse, M.A. Among the special guests were the Lord Mayor and the Lady Mayoress of Cardiff, Major Harry Barnes, M.P., Mr. J. C. Gould, M.P., the Mayor of Newport, Mr. D. E. Roberts (President of the South Wales Institute of Engineers), Dr. and Mrs. W. Evans Hoyle, Mr. Wm. Gibson (President, Cardiff Master Builders' Association), Mr. Fred Lewis (President, S.W.B.T. Employers' Federation), and Dr. W. Evans Hoyle (Director of the National Museum of Wales).

The PRESIDENT, in proposing the loyal toasts, referred especially to the Prince of Wales, whose health he proposed, not only because he was Prince of the Principality of Wales or Heir Apparent to the Throne, but also because he was an Honorary Fellow of the Royal Institute of British Architects.

The LORD MAYOR OF CARDIFF (Mr. F. Harold Turnbull, J.P.), in proposing the toast of the Royal Institute of British Architects and the South Wales Institute of Architects, said: May I be allowed, Mr. President, to say that it has been a great pleasure to me that during my year of office I have had the honour of receiving the representatives of the Royal Institute of British Architects. I most heartily welcome you to Cardiff on behalf of the citizens of Cardiff. It is an honour to have your Conference in our city, and it will be a great success in every respect. We hope that you will carry away from Cardiff very happy memories of your visit. I understand, Mr. President, that last year was the first occasion on which the Conference of the Royal Institute of British Architects was held in the provinces. I felt that the first time the Royal Institute came into the provinces they should have chosen Cardiff. British architects have something to thank Cardiff for. I think you ought to have a feeling of gratitude akin to that which we, as citizens of Cardiff, feel towards the City Councillors of Cardiff of 20 years ago who decided to purchase Cathays Park. In my estimation that was a policy of courage to decide to spend half a million, for 20 years ago was something quite different to to-day. To have spent that and to have reserved the land for the lay-out of public buildings is something for which we should all feel gratitude. Cardiff has given your profession an opportunity of showing what the ideal of public buildings should be. There is another reason why Cardiff should be encouraged by the Royal Institute of British Architects, and that is because we are doing what we can to encourage your profession. You probably know that we have established a Department of

Architecture and Civic Design at our Technical College. While I am on that subject might I be allowed to thank the Secretary of the South Wales Institute of Architects for the real assistance that body has given us in setting up that Department? Not only have they shown great willingness, but they have given great practical assistance. As a layman, I feel that there are two sides to your profession. There is the artistic side, and there is also the scientific side. I believe that in our municipal buildings of Cardiff we have almost perfect examples of both sides of the architects' profession, as I understand it. We have, first of all, buildings which are not only beautiful in themselves, but wholly admirably serve the purpose for which they were designed. I should say that no little of the success which we have achieved in the administration of Cardiff is due to its beautiful surroundings. I can assure you that the people of Cardiff are very grateful for what architects have done for them. I trust that the success of the Royal Institute will be continued. I believe that the profession of architecture is a really noble profession. I believe that the work you do promotes the health and happiness of the people, and nothing could be more noble than that.

The PRESIDENT: We members of the Institute have to thank you, my Lord Mayor, for the very charming way in which you have proposed the toast of the Royal Institute. Yours are the kind of expressions towards the architect that we delight to hear. I want to say that your reception of the members of the Conference last night, at which, unfortunately, I was prevented from being present owing to an accident which might happen to anyone—a client—was appreciated by all our members.

Why are we here to-night? Why a Conference? And why at Cardiff? The answer is in the toast to which I am responding. The answer is the Royal Institute of British Architects and the South Wales Institute of Architects. We desire to meet together and to foster fellowship amongst fellow craftsmen. Cardiff represents these objects for which the Royal Institute of British Architects stands. What are those objects? First the elevation of architecture. Cardiff as a city has done its share in the elevation of the art of the architect. We of London who help to manage the Royal Institute look upon Cardiff as a pioneer city in the promotion of modern architecture in an exceptionally beautiful lay-out. Another object is the protection of the architect. Many people think that the protection of the interests of the architect from a monetary point of view is our sole object, but we protect the architect in many ways besides the protection of the pocket. There is the educational side, the promotion of a successful

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future for architecture. Starting in this sphere much later than some rivals, Cardiff has none the less made great progress, and we can congratulate her on the capture of Mr. Purchon. We hope also that the Institute helps in the promotion and protection of the honour of architects as professional men. Then there is the question of brotherhood. Those of us who live in London regard the co-operation of others living in other cities as valuable. Long ago we lost the idea that London is the only centre. The Royal Institute's activities are spread not only over the whole of the British Isles, but also over the whole of the British world, and every spot within it is a centre from which an effort is made to maintain the brotherhood and prestige of the profession. Lastly, there is an enlargement of life which we all hope to promote, and without which I do not see how architecture can succeed. What is an architect? He is a man who with a few loads of bricks is expected to make a house. A great painter was once asked what he mixed his colours with, and he replied "brains." If an architect is asked what he lays his bricks with, he will reply "hope." I wish all success to the Conference. I wish to say how much I missed Major Barnes' paper this morning. It is a subject we all have very much at heart, and the enlightenment he gave must have been of great help. It is a subject which has been tinged not with antagonism but with difference of opinion. I do not say that anyone has malicious motives behind those differences of opinion. As a very old member of the Royal Institute I have welcomed differences of opinion as showing that there is life and energy in it still. The differences of opinion are not going to kill the Royal Institute, they are going to give it more life. I have very nearly got to the end of my first year of office, and I am going to plunge into my second year full of hope for the future. Friendship and enthusiasm are the great things. They are infectious. If you will make it your business to infect your friends with enthusiasm and your enthusiasm with friendships I am sure we shall go far.

Mr. PERCY THOMAS, O.B.E. [A.] (President South Wales Institute of Architects): I am very glad of the opportunity of thanking you, my Lord Mayor, on behalf of the South Wales Institute of Architects, for the help you have given in making this Conference a success. I am sure the whole company will endorse what Mr. Waterhouse has said regarding the most excellent entertainment and gracious welcome you gave us last evening. I should like, Mr. President, to thank you also for the honour you have done us in selecting Cardiff for the Conference this year. The far-reaching effects of your visit will be of inestimable value to the South Wales Institute of Architects. Although we in Cardiff are proud of our city, and expect visitors to praise our civic centre and fine buildings, there is no doubt that public interest in architectural matters is not so keen as might be expected. The number of public men in Cardiff interested in architecture is remarkably small, and if this visit and the publicity given to it stimulate interest in architectural matters then it will have been a success. I cannot help feeling that the profession in South Wales is responsible for this apathy to some extent. The standard in the past has not been very high. It is not many years since the mention of South Wales in architectural circles in London produced pretty much the same effect as the mention of Wigan by a music-hall comedian produces to-day. We feel that things have

altered since then. At any rate we in South Wales have done our part in the propaganda work during recent years. There has been a slow but sure awakening of public interest in public buildings, in town planning and so forth. I should like to give you a few figures. In 1912 the South Wales Institute numbered, members and students, 61 in all. There was an occasional winter lecture, very badly attended, an annual dinner, and, most important of all, an annual picnic! To-day our membership is over 200. We are the fourth largest of the Allied Societies, and that increase has taken place since the war. We have branches in Newport, Swansea, and the Northern Valley. We have public lectures on architectural subjects in Cardiff, Newport and Swansea, and we have this infant school of architecture in Cardiff. That school is in very capable hands, and we have no doubt that the effect will be seen in our cities in the years to come.

Major HARRY BARNES, M.P., proposing the toast of "Our Guests," said: We feel that Cardiff architects are very fortunate in having at the head of the civic body of their city a gentleman such as the Lord Mayor. Some great scheme comes before the civic heads, and sometimes they think that what is wanted is an engineer, and sometimes a surveyor, but we desire to see at the head of every civic body a man who is capable of saying that what is wanted is an architect. I have to ask you to associate with this toast the name of Mr. J. C. Gould, M.P., and Dr. W. Evans Hoyle, M.A., Director of the National Museum of Wales. You are fortunate in Cardiff in possessing in Mr. Gould a man who commands not only the respect of the House of Commons but also the respect of the country. I am sure that Mr. Gould will appreciate that his name is associated with the toast not only because of his personal qualifications, but because he is the representative of one of the great patron classes of architecture. Great architecture is only possible under two conditions. One is that you shall have a great moving idea, and the second is that you have the control of other people's money. I know only three ways of getting control of other people's money. The first is by way of commotion. That is the way of the conqueror. To that we as architects owe the great range of military buildings, which has put a castle down in the heart of Cardiff and has given to Wales as treasures her great castles of the past. The second is the method of devotion. It is the method of the Churchman, and has given us the great cathedrals. The third is by promotion, and that is the way of commerce. It is to the great merchant princes of the past that architecture owes so much. One cannot think of the great Northern Italian cities, of the cities of the Hanseatic League, and, indeed, of our English cities, without seeing how much we owe to the great merchant princes of the past. Nothing better can be done by our merchant princes than to leave behind them in their cities great memorials of their prosperity. I ask you to couple with this toast the name of Dr. Evans Hoyle, Director of the National Museum of Wales. Cardiff, as our President has told you, is one of the cities in the United Kingdom that has exhibited a great conception of the place of architecture in municipal life; and if I might close these remarks by reading to you a public decree of 1294 from the City Council of Florence I think you will agree with me that the spirit which prompted those great building enterprises which are now the chief

attraction of Northern Italy is to-day alive in the city of Cardiff. In 1294 the city of Florence had put two adjacent cities in their proper place, and this is what the city council of that day said: "As it becomes the sovereign prudence of a people of high origin to proceed to business in such a manner that its wisdom no less than the magnanimity of its conduct is attested by works outwardly achieved, the master architect of our community is ordered to make models and drawings of the utmost prodigality and magnificence for the restoration of S. Reparata that the industry and right of man may never again invent, or ever be able to undertake anything whatsoever more vast or more beautiful." That was the spirit that bought Cathays Park and put up the buildings there. "It is now made law"—and I would have these words printed in every council chamber in the land—"It is now made law that no public works shall be begun unless with the intention of making them correspond with the great soul made up of the souls of all the citizens united in one soul." That was the spirit which made Florence. That is the spirit that is making Cardiff.

Mr. J. C. GOULD, M.P., in responding to the toast, said: Major Barnes, my Lord Mayor and Lady Mayoress, we shall certainly in the future be more careful to make our towns and cities more conducive to comfort and beauty. In that task to-day one of the greatest difficulties we have to contend with is the relationship which exists between workmen and those desirous of extending their

operations. One of my friends, a member of your Institute and a very well-known London architect, is engaged with me in building some large buildings outside this country. We are also building a large building in this country. And we are encountering so many difficulties, brought about by trades-union influences, that we are finding it almost impossible to go on. You may have all the building schemes and all the houses you want, and houses erected at amazing low costs, but I venture to say that the quality of the work going into the houses to-day is such that in 20 to 30 years' time they will fall down. That is false economy. I regret exceedingly that in the hurry-up process of civic building we are putting houses up which are unsafe. The day has gone when a man laid his thousand bricks a day. Restrictions have been superimposed, and men to-day are working against time for money and wages. It is a reactionary movement, and reacts on every class in the community. We have to realise that the great cry for larger houses has gone and that we are back again to thrift and economy. We in this part of the country are faced with such conditions that unless we can economise we shall not know how we are to carry on. What we want is a little more human understanding between the workman and the employer and the civic authorities. If we could only get that we should not find half so many unemployed walking the streets of Cardiff.

Dr. W. EVANS HOYLE also responded to the toast.

A Personal Impression of the Conference

By LT. COL. G. NEWTON, M.A., M.C. [F.].

So many light and airy accounts of the Cardiff Conference have already floated on the breeze that I feel a little self-conscious as I fill my own small balloon with gas. But no doubt the light touch is the right one for these conferences. They should be in the main a social gathering, an opportunity for printed names to become faces and figures, for those to become acquainted whose work lies far apart up and down the country but who pursue, often uphill, the same elusive mistress. And the Conference we have just attended kept its due character of light-heartedness from the first moment when I walked up the marble stairs of the City Hall to the sound of a hurricane of distant laughter (I thought the Lord Mayor was holding a very lively reception, but it was really a Welsh choir giving a laughing chorus), to the last, when I left the grounds of Bute Castle (I wasn't able to stop for the *char-à-banc* tour on Sunday), while peacocks vied in chorus to the sound of instruments of music.

Of course, if conferences are in essence social and personal, it is important that as many should come as can. There is no doubt the attendance should have been larger; and though many cheerful souls from the North and Midlands were there to enliven gatherings by day and prolong until midnight the quiet flow of story and reminiscence, many who had been hoped for were

missed, and the London trains might have been very much fuller. Perhaps they were all saving up for next year.

The general programme was to open the day with a meeting, at which a paper was read (one day a cool and balanced statement of the political problem by Major Barnes, and the next, a thorough examination of the question of civic beauty by Mr. Buckland), and then to wander, a critically appreciative multitude, round the fine buildings grouped to form Cardiff's civic centre of grey stone among the trees of Cathays Park, the City Hall, the Law Courts, the Glamorgan County Hall, the Technical Institute, the great Welsh Museum, the Fire Station, and Bute Castle, with its great circling wall. In the intervals kind hosts swept one away to lunch or tea, and the adventurous penetrated coal-mines or sought the quietness of Llandaff or Bodley's scarlet-ceiled church. The banquet was like many another: we groped through the fumes of the photographer's flash-light to find the wine, which came not, and filled up the intervals of talk scanning the plan of tables to identify many friends we wished to know again; but it was unlike many in the excellence of nearly all the speeches.

So at last we parted, the richer for having met and made new friends. Next year more must come, the hotels must be better, the welcome cannot be more cordial.

Civic Architecture and Art Commissions

By H. T. BUCKLAND, PRESIDENT OF THE BIRMINGHAM A.A.

Read before the Cardiff Conference of Architects on Saturday, 10th June

I HOPE I shall not be regarded as laying claim to any special knowledge upon the subject upon which I am about to speak, or as holding any brief to advocate a policy on the subject. Many, I feel sure, have been devoting far more attention and consideration to the matter than I have done, and could far more worthily present a case. That I should have been invited to address you upon the matter at all is due, I imagine, to the fact that I was impertinent enough to throw out a few suggestions at the Conference at Liverpool last year, which were received with so much gratifying appreciation that it became evident then, and in subsequent correspondence, there was a widespread interest in the subject, which was only awaiting an opportunity for wider discussion; and when I was honoured by an invitation from the organisers of this Conference to initiate such a discussion by giving an address, I willingly accepted, in the hope that I might be able to further a project of which I have always been an ardent advocate.

At the outset, it will, perhaps, be well to define what we mean by the terms "Civic Architecture" and "Art Commissions." The former scarcely needs any definition; one naturally assumes that it means the architecture of our cities which comes under the control of or is erected by civic authorities out of public funds. "Art Commissions" in countries where such exist are committees composed of persons of taste and others in authority, to whom are referred matters of art, architecture and civic adornment, and in most cases civic development.

Among the questions which might be asked are: (1) "Why does the need for such commissions arise?" (2) "How are we to know that the working of such commissions would be of benefit to the community?"

A reply to the first could be given by a thoughtful observer in any city in our country, and to the second an enquiry as to the results achieved where such commissions have existed for a number of years would, I think, afford sufficient evidence.

Although our "thoughtful observer" might be able, as a result of his observations, to report that there certainly appeared to be a need for such a commission to guard against the haphazard development which characterises most of our cities, it remains, I think, for us to consider why this state of things exists.

It is a little unfortunate that, in spite of excellent intentions, civic authorities themselves are frequently the greatest hinderers of a proper civic development and adornment. This is due, I think, to several causes, among them probably the first is a mistaken idea with regard to economy, coupled with a praiseworthy desire to exercise the authority which is vested in councillors

by the electors. The second a deep-seated faith in his own convictions, which exists in the mind of the city councillor, and a belief that taste is a matter of opinion. The third a commendable, but frequently exaggerated, idea of his own capabilities and those of the city officials.

I suggest that the ideas with regard to economy are "mistaken," because in the majority of cases the city engineer is made the chief adviser in matters of expenditure upon public works, whatever their character. This function should doubtless appertain to him where the work is such as comes within the bounds of his experience, as, for example, road making, drainage, street improvements, lighting, etc.; but when it becomes a question of civic improvements, it certainly appears to be poor economy to give him jurisdiction over expenditure upon questions of new buildings and the adornment of the city, which he is not qualified by training or experience to deal with, even though by so doing a saving in professional fees is effected.

When advancing this contention one is frequently met by the retort that the city engineer is a qualified architect, sometimes an Associate or Fellow of the Institute. I think the reply to this is that any man whose time is fully engaged upon the routine duties of a city engineer could not possibly devote sufficient time to the development of his artistic faculties to justify a dependence upon his opinion in matters of art.

The praiseworthy desire of a city councillor to exercise the authority vested in him by the electors is a little difficult to combat when making suggestions that advice from others than councillors and officials should be sought, as one is always faced by the argument that the city councillor is responsible to the ratepayer, and that it would not be fair to the electors to let anyone else dictate as to what should be done upon matters in which public expenditure is involved. Behind this argument we find him taking refuge in order to enable himself to exercise that taste which he treasures as a matter of opinion, and conceal his secret satisfaction and faith in his own capabilities and those of the city officials with whom he is in daily touch.

If this is a fair statement of the case, and you are in agreement with me as to the desirability of forming art commissions to exercise some sort of jurisdiction over such matters as I have outlined, it must be apparent at the outset that we shall have to combat very deep-seated convictions founded upon a practice and point of view which it will be very difficult to combat; but of this I propose to speak later.

In America there appears to be a keener public interest in civic development than is evident in England,

and perhaps other countries; and through the good offices of our Secretary, Mr. MacAlister, and the courtesy of various organisations in America, which I most gratefully acknowledge, I have been furnished with a number of very interesting documents, including reports of the working of various art commissions, suggestions as to their organisation and scope, and copies of the laws relating to art commissions in no fewer than twenty of the largest cities in America, from which it is evident that a quarter of a century ago the need or desirability of forming such organisations had for some time been felt, with the result that in 1898 laws were passed in the City of Boston establishing an Art Department, under the charge of five art commissioners, who were appointed as follows:—

One from a list of three persons selected by the trustees of the Museum of Fine Arts; one from a list of three persons selected by the trustees of the Boston Public Library; one from a list of three persons selected by the trustees of the Massachusetts Institute of Technology; one from a list of three persons selected by the Boston Art Club; and one from a list of three persons selected by the Boston Society of Architects.

In these laws it was enacted that:—

No work of art shall become the property of the said city by purchase, gift or otherwise unless such work of art, or the design for the same, together with a statement of the proposed location of the same shall first have been submitted to and approved by said board acting by a majority of all its members; nor shall any work of art, until so approved, be erected or placed in, over or upon, or allowed to extend in, over or upon any street, avenue, square, place, common, park, municipal building or other public place under the control of said city or any department or officer thereof. No existing work of art in the possession of said city shall be removed, re-located or altered in any way that may be ordered except by a vote passed and approved, in writing, by all the members of said commission, and also approved by the mayor.

When so requested by the mayor or the city council, said commission may, in its discretion, act in a similar capacity with similar powers, in respect to the design of any municipal building, bridge, approach, lamp, ornamental gate or fence, or other structure erected, or to be erected, upon land belonging to the city, and in respect to any arch, bridge, structure or approach which is the property of any corporation or individual, and extends in, over or upon any street, avenue, highway, park or public place; but this section shall not apply to structures authorised to be erected under the provisions of chapter five hundred of the Acts of the year eighteen hundred and ninety-seven, and shall not be construed as intended to impair the power of the board of park commissioners of said city to refuse its consent to the erection or acceptance of any public monument or memorial, or other work of art of any sort, within any park or public place in said city under the jurisdiction of said board.

In 1899 there was created, in Chicago, a commission known as the Art Commission of the City of Chicago,

the said commission to proceed and act in accordance with the provisions of an Act of the legislature entitled, "an Act to provide for the creation of art commissions in cities and to define their powers." This was approved on 24th April 1899; but even earlier than these was the appointment of a "Commission of Sculpture" for Connecticut State Capitol, the laws of which are dated 1887.

The laws governing the formation of art commissions in the twenty cities already referred to are very similar in general scope, and only vary in matters of detail. The best summary of the considered views upon the subject is contained in a report of a committee appointed at a conference of members of art commissions which was held in New York in May 1913, upon the invitation of the Art Commission of the City of New York, which was attended by members of nine city, two state, one national art commission and delegates from seven cities. At this conference the proper functions and powers of art commissions were discussed, and the formation of further commissions in the future considered. The desirability of the establishment of commissions in both cities and states was strongly emphasised, and certain general conclusions were reached as to the proper form of organisation and the functions of such commissions. A general agreement was arrived at upon the following points:—

1. The desirability of including the mayor, or, in case of a state commission, the governor, as a member of the board;
2. The desirability of including in the commission both professional men—architects (landscape architects), painters, and sculptors, and laymen;
3. The desirability of limiting the commission to a comparatively small number—say five to nine members;
4. The importance of conferring upon city commissions the veto power, though it was felt that in the case of state commissions the power should be advisory only;
5. The necessity of adapting the form of organisation to the local conditions existing in each case, and the importance of subordinating matters of form and detail to the accomplishment of the main purpose of effecting the establishment of a commission, where none exists, however limited its powers.

At the conclusion of the conference the committee already referred to were appointed to draft forms of statutes providing for establishing city and state art commissions and defining their powers, as suggestions, and as a possible means of furthering the organisation of such bodies, and the following drafts were ultimately submitted:—

FORM A.—An Act to establish an art commission in a city of the first class.

FORM B.—An Act to establish an art commission in a city of the second class.

FORM C.—An Act to establish a state art commission.

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As the considered opinion of a number of men, architects, artists and laymen experienced in the working of art commissions, the three forms referred to must be regarded as of great weight.

I will read Form A, which is described as an Act to establish an art commission in the city of — :—

Section 1.—There shall be an Art Commission in and for the city of —, composed of the mayor, *ex-officio*, and six others appointed by him within thirty days after this Act takes effect, of whom three shall be persons engaged in the practice of the fine arts (one of whom shall be a painter, one a sculptor and one an architect). Three of such members shall be (or may be) appointed from a list or lists of painters, sculptors and architects, nominated by the governing board of the Chapter of the American Institute of Architects existing in said city (or other organisation representing the fine arts); one of such members shall be (or may be) appointed by the mayor from a list of three persons nominated by the governing body of the Chamber of Commerce in said city, one from a list of three persons nominated by the governing board of the Public Library of said city, and one from a list of three persons nominated by the governing board of (insert the name of a college or university situated in the city); and whenever the term of a member of said commission so appointed expires, or a vacancy occurs, the mayor shall (or may) appoint his successor from a list of persons nominated by the body making the original nomination. The members of the commission who shall be appointed by the mayor in the first instance shall choose by lot terms of office for one, two and three years, and their successors shall be appointed for terms of three years, except appointments to fill vacancies, which shall be for the unexpired term. In case any of the organisations entitled to make nominations as hereinbefore provided shall fail to make such nominations within sixty days after the expiration of a term or the occurrence of a vacancy, the mayor shall appoint a member to fill the vacancy upon his own nomination. In all matters pertaining to work under the special charge of a department, bureau or commission of the city, the head of such department, bureau or commission shall also act as a member of the Art Commission *ex-officio*, in reference to such work.

Section 2.—The members of the commission shall serve without compensation as such, and from their own members shall elect a president and vice-president, whose terms of office shall be for one year and until their successors are elected and have qualified. The commission shall have power to adopt its own rules of procedure and to prescribe regulations for the submission of all matters within its jurisdiction. Four commissioners shall constitute a quorum.

Section 3.—The commission shall have power to employ a secretary and such clerks, stenographers and other assistants as it may require, and to fix their salaries. All employees of the commission shall be exempt from the provisions of the Civil Service Act. Suitable offices shall be provided for the commission by the Common Council. The expenses of the commission shall be paid by the city, and the amount of the same shall be fixed annually by the Common Council.

Section 4.—Hereafter no work of art shall become the property of said city, by purchase, gift or otherwise, unless such work of art or a design of the same, together with the proposed location of such work of art, shall first have been submitted to and approved by the commission; nor shall any work of art until so approved be contracted for, erected or placed in or upon, or allowed to extend over or upon, any street, avenue, square, park, public building or other property belonging to the city. The commission may, when they deem proper, also require a model of the proposed work of art to be submitted.

Section 5.—The commission shall act in a similar capacity with similar powers (unless its approval shall in any instance be

dispensed with by vote of the Common Council) in respect to the designs of buildings, bridges, approaches, gates, fences, lamps or other structures erected or to be erected upon land belonging to the city and in respect to the lines, grades, plotting and designs of public parks, streets, avenues, ways and grounds and in respect to arches, bridges, structures and approaches which are the property of any corporation or individual, and which shall extend upon any street, avenue, highway, park or property belonging to the city.

Section 6.—No existing work of art owned by the city shall be removed, relocated or altered in any way without the like approval of the commission; but in case the immediate removal or re-location of any existing work of art shall be deemed necessary by the mayor, the commission shall within ten days after notice from him approve or disapprove of said removal or re-location, and in case of their failure to so act within such time after the receipt of such notice, they shall be deemed to have approved the same.

Section 7.—If the commission shall fail to decide on any matter submitted to it, except a submission involving the immediate removal or re-location of a work of art, within sixty days after the submission thereof, they shall be deemed to have approved the same.

Section 8.—The term "work of art" as used in this Act shall apply to and include all paintings, mural decorations, stained glass, statues, bas-reliefs, tablets, sculptures, monuments, fountains, arches or other structures of a permanent character intended for ornament or commemoration.

Section 9.—Any member of the commission who shall be employed by the city to execute a work of art or structure of any kind requiring the approval of the commission, or who shall take part in a competition for such work of art or structure shall be disqualified from voting thereon; and the commission may in its discretion invite an expert adviser to give his opinion as to such work of art or structure.

Section 10.—The commission shall, on or before the first Monday of March in each year, make a written report to the Mayor of its proceedings during the preceding calendar year.

Section 11.—The commission shall be the custodian of all works of art owned by the city, and shall have sole charge of the care and preservation thereof.

Section 12.—This Act shall take effect immediately.

NOTE.—The Chamber of Commerce, Public Library and the other institutions named are only suggested as indicating the character of institutions which may appropriately be entrusted with the right of nomination, subject to such substitutions as local conditions may render desirable.

As an evidence of the appreciation with which the work of these commissions is regarded, I should like to quote from a letter written by President Wilson in March 1921 to Mr. Wm. Mitchell Kendall, the architect, upon his resignation from the National Commission of Fine Arts, after four years' service :—

It certainly is a cause for satisfaction on the part of the Government that a means has been found to secure the advice of men, like yourself, of taste and training in matters of art, so that permanently agreeable qualities may be imparted to those Government works which make an appeal to the public eye.

It is a further satisfaction to know that the Commission of Fine Arts, during the ten years of its existence, has maintained the spirit of continuing service; and that even after the official terms of the members have expired they still meet with the Commission when called upon to discuss matters of high importance.

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The commission referred to was created by an Act of Congress approved 17th May 1910. Its members, appointed by the President for a term of four years, included the following well-known names: Herbert Adams, sculptor; John Russell Pope, architect (vice-chairman); James J. Greenleaf, landscape architect; J. Alden Weir, painter; Charles A. Platt, architect.

The ninth report issued by this commission in June 1921 is a monumental document dealing with the progress made during twenty years.

The best evidence as to whether the formation of art commissions works for good so far as civic art, architecture and development is concerned is to be found in the cities where such commissions exist. I have not been to America, so I cannot judge, from personal experience; but from all one hears from those who have I think it may be safely said that architecture and the allied arts hold there a position in the public mind which is not the case in England. If this is so, how far is it due to the operations of art commissions; and if it can be shown to be due to such operations, is it not time England took steps in the same direction?

I hope there are many present who will support my

view that the time is ripe to take action. If so, it only remains to consider what action we should take. The first idea which occurs to one is to approach city councils and endeavour to enlist their interest and get them to adopt some local legislation to effect the purpose. This has been contemplated in one or two cases, but I think it will be recognised upon careful consideration that the results achieved are likely to depend very largely upon the energy of local advocates, which in some cases will be practically negligible. I therefore venture to suggest that the proper course to pursue is to approach the Government and impress upon it—or shall I say convince it?—of the need for legislation, and ensue it. I therefore propose, with the consent of the chairman, after the discussion which I hope will follow, to move the following resolution:—

“That this meeting requests the Council of the Royal Institute of British Architects to take steps in the proper quarter to represent to the Government the advisability of passing legislation for the creation of art commissions throughout the country, to act in a similar capacity to those already existing in America.”

Discussion

MR. PERCY THOMAS, PRESIDENT OF THE SOUTH WALES INSTITUTE OF ARCHITECTS IN THE CHAIR.

Major H. C. CORLETTE [F.], in seconding the resolution, said I am quite satisfied in my own mind that the resolution which Mr. Buckland has proposed is one of considerable importance. He has shown us that for quite a number of years past the Americans have been doing very useful work by what he calls Art Commissions. I do not know whether Mr. Buckland is aware that in England we are not quite so behindhand as he might suppose. In Kensington, at any rate, we already have, not what we call an Art Commission, but there is a Civic Art Committee, which has only been in existence for a short time, but which is fully alive to the responsibility which should devolve upon it. We all know, as architects, that taste is not a fixed quantity. I used to enjoy certain things when I was younger, but when I look at them now I wonder how I ever thought they were worth admiring. If that is possible, if we do move from position to position in matters of taste, then surely it is possible to improve the taste of our municipal authorities as well as, perhaps, those in a higher sphere. I suggest to Major Harry Barnes that he would do well to urge in another place the importance of improving public taste. We have not very much time to discuss this question, so I shall do little more than refer to an interesting article which appeared in yesterday's *Morning Post* on the subject of Art in Oxford. The Slade Professor of Fine Art at Oxford suggests that one of the objects in dealing with the question of the Fine Arts should be to broaden the ideas of men of liberal education with regard to the part which art should play in public life. He discusses the position of art in Oxford and sums up by saying that if an increasing number of men who will hold responsible positions in after life leave the University with a broadened

view of art something may have been achieved towards educating the public taste. I have much pleasure in seconding the resolution.

The CHAIRMAN: We have our Vice-President, Professor Adshead, with us, who will, no doubt, contribute something to the discussion, and also Professor Zug, of America, and I am sure we should very much like to hear him on what they are doing in America and also on what he thinks we are doing in England. I am not going to take part in the discussion myself, although there are many points which go to prove that an advisory committee of this sort is most necessary and particularly in Cardiff.

Professor S. D. ADSHEAD [F.]: We have all known Cardiff for many years as the city which presented us with one of the great municipal centres of the country, and I think we are all agreed that the collection of buildings is not disappointing and that you have a civic, an intellectual and administrative centre such as is not to be found anywhere else in the British Isles. I have seen nothing on this side of the Channel at any rate which in any way approaches the buildings you have here. You have a wonderful group of buildings and you have also one or two magnificent avenues. I know nothing like the fine vista of trees and avenue that you call King Edward VII Avenue. But also you have a collection of undeveloped and confused buildings. What is the reason? I have no doubt the real reason is there is no organisation for dealing with this very complicated question. Dealing with lay-outs such as you have in Cardiff is not a matter for an engineer, nor for an architect; it is for a group of artistic specialists of the highest calibre. You must have a sculptor, an architect and you ought to have also a painter and an engineer. I

always think of that extraordinary commission that was appointed to deal with just such a confusion as you find in Cardiff in front of the great Capitol at Washington, and I should like to know—perhaps Professor Zug can inform us—how it was that some inspired individual or individuals came to the conclusion that it was necessary to appoint a commission to deal with the matter. It was satisfactorily dealt with; it was, as Mr. Buckland said, prepared with careful consideration, and then opened to public criticism. The laying out of important central areas is a much bigger question than city councillors realise. Only a combination of the best brains and thought can ensure the best results. Mr. Buckland must remember that America is governed in very different way from ourselves. America, with all her town-planning schemes and art commissions, is in water-tight compartments so far as her municipalities are concerned. We have a great central authority and our local authorities wait for White Papers, and so forth, and the operating of the central authority. I cannot say that the time is yet ripe for the Government to pass a measure dealing with the appointment of art commissions in connection with all our local authorities. I am rather more inclined to think that it is a resolution which should first come before the Council of the Institute, who might, perhaps, consider first of all the question of getting local authorities independently to appoint something more flexible than statutory commissions. I have had experience with these art commissions with Mr. Buckland in Birmingham. I think he was encouraged by what was done in Liverpool by the Liverpool Civic Guild, which I regard as one of the first of its kind. We had as the Chairman of the Civic Guild the Chairman of the Liverpool Art Committee, who used this guild as a buffer between municipal criticism and art direction. I think that the organisation should consist of some important civic authority—the mayor if possible—with certainly three or four members appointed by professional bodies outside municipal control. I am glad that Mr. Buckland has brought this resolution forward and I have great pleasure in supporting it.

Professor ZUG: During the past 24 hours some of you have said complimentary things with regard to America. As opposed to that I should like to give you a definition of American architecture expressed by a critic. He said that American architecture was one thing to cover up another thing in imitation of a third thing which, if genuine, would not be worth while. That was in the eighteen-nineties. That was before the great development and renaissance of American art. The last speaker mentioned the Fine Arts Commission at Washington. That happens to be the commission in America which has done the best work, and its inception was due to the influence of President Roosevelt's responding to the request of the American Institute of Architects. The British Institute can do the same thing for England. I hope you will remember when I speak that I am not an architect or a city planner, but a professor in an American college. I therefore speak in an unprejudiced way. There are two things I want to say in regard to art commissions and civic and landscape architectural development. My friends the landscape architects and city planners of America say that the first step in all civic matters is to rouse public opinion. Walter Moodie's book on "What is a City?" deals with the necessity of public propaganda.

In Chicago they have used it in all manner of ways—in the newspapers, on the moving pictures, and in text books for the lower grades of the schools as well as for the higher grades. If you are going to succeed with commissions you must have the people behind you. The city planners and landscape architects in the United States feel very strongly that some architects, I mean some American architects, think so much of their buildings that they forget all about the city and all about the approach to the buildings. They want their building in the most important place. And so the city planners and landscape architects insist very strongly that every civic commission ought to have a city planner and landscape architect as a member of the commission. I mention this because the city planner and landscape architects are trained to have the broad vision that is necessary, and unless you get a man with this vision, whether he is an architect or a city planner, your commission will never achieve its greatest success. It is true that Burnham was an architect and only an architect at first, but was led by circumstances into becoming a city planner. If you cannot have a city planner, then have someone whose training has developed a vision which reaches into the future.

Mr. E. C. M. WILLMOTT [A.]: I feel that it is fortunate for Cardiff that this conference has taken place this particular year and that we have had the paper by Mr. Buckland on this particular subject. I hope a copy of it will be sent to every member of the local city council. As Professor Zug said, we have to stir up public opinion immediately. We can do our share in Cardiff by stirring up opinion amongst the City Council. I feel very sure that a paper given by such a distinguished authority and backed with the authority of the premier Institute of the country would carry great weight and would eventually result in an attempt to set up a commission in Cardiff. I am not sure what the legal position of the commission would be, but I see no reason why we should not start a civic art committee in connection with the city council. We have heard peans of praise about what has been done in the lay-out of Cathays Park, but every architect knows that if he cared to criticise it he would find many vulnerable points. The one great feature, the central avenue, is due to the late Marquis of Bute. It is, it is true, a magnificent avenue, with an approach from nowhere which leads to nowhere. I believe that if a man of large vision had had the handling of it we should not have had an isolated example of town planning but a linked up and properly connected scheme.

Lt.-Col. W. G. NEWTON [A.]: I should like to take up a point which the last speaker raised, and that is the question of publicity. I feel we are dealing with a matter which affects lay opinion, general opinion, and civic opinion, yet when we come to the question we creep like early Christians into our catacombs. It is true we have the Press, but to be effective in the Press you have to speak in headlines. I would like the Press to take down these two headlines. First, in the matter of civic beauty one must think in generations and not in periods of yearly rates, and, secondly, one ought to realise that beauty is a civic right. The American civic commissions are very interesting in their origin. They started from the general excitement connected with the World's Fair Exposition in 1893, and subsequently Mr. Burnham brought forward his far-sighted

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plan for Chicago. When Mr. Buckland was talking about the present state of the committees on taste in America it seemed to me that we are in danger of thinking in terms of ornamental gates, fancy lamp posts, and statues. If these committees are to have a broad vision they should not have compulsory powers for two reasons. In the first place, who will be on them? The old men and their views will become antiquated. The committees will become stereotyped, and, instead of being a help, in time a hindrance. Secondly, it is only if their views are supported by public opinion, by arguments and proof, that they will be really broad, alive, sound, and effective. The committees must win their way by the fact that their views are right.

Mr. T. A. LLOYD [F.]: I am perfectly convinced that unless we have behind these commissions an available means of instructing public opinion our efforts will be in vain. I understand that in America they have what are called civic clubs formed for the express purpose of educating public opinion and fostering right ideals in regard to city planning. I think we might do very much more than we are doing in that direction. In Cardiff there is a particularly good opening for such a club. It has occurred to me that one very useful method of getting some of this work done is to tack it on to the town planning scheme.

Mr. BUCKLAND (replying) said the danger is that city councils may profess to recognise these civic committees and yet never refer anything to them. Why I put the resolution forward is that the time has come for the Institute to take what steps it thinks advisable. Do not let us imagine that we can do anything with city councils. Let us go to the top and get the higher powers to force the local authorities to consult the commission. I am in perfect agreement with Mr. Newton that these bodies should not have statutory, compulsory powers, but that they should depend upon the support they receive from public opinion. I am going to suggest that we must not leave Cardiff without strengthening the hands of our Cardiff colleagues. We must do something to bring before the Cardiff authorities the opinion of this conference that all is not well with Cardiff and that Cardiff ought at once to take steps to see that they are going to have plans for future developments which are going to be something fine and worthy of the buildings already put up. I do not know what form this matter should take, but Mr. Keen thinks that it would be advisable that the Cardiff Society should send a letter to the authorities voicing the views of this conference.

Mr. IVOR JONES suggested that some of the experts present should send a letter to the South Wales architects pointing out the excellent opportunities that existed in Cardiff for the setting up of an art commission, and they could then lay this before the city heads. He was sure it would carry them a long way and would be far better than sending copies of Mr. Buckland's paper to the city councillors.

On the motion of Mr. Hall, seconded by Mr. Ward, this suggestion was agreed to.

LIST OF MEMBERS.

Professor S. D. Adshead (*Vice President R.I.B.A.*), Miss K. Atkins, V. Banks, H. L. Black, Major Harry Barnes, M.P. [F.], H. A. Barton, C. F. Bates [A.], Gordon S. Biss, A. L. Birkett, T. S. Bowes [A.], H. T. Buckland [F.] (*President Birmingham A.A.*), H. A. Bull, H. M. R. Burgess [A.], F. G. Bruton, E. B. Byrd, E. S. Charlton [A.], Mrs. Charlton, C. E. Compton, W. Cook, Major Herbert C. Corlette, O.B.E. [F.], C. M. Davies, G. Colin Dyer, Wm. Eaton [A.], A. G. Edwards, J. Ralph Edwards [A.], C. H. Evans, H. G. Evans [A.], G. Vincent Evans [*Licentiate*], A. P. Fawckner, Lieut.-Col. E. H. Fawckner [F.], Alec. G. Fletcher, Major C. B. Flockton [F.] (*President Sheffield Society of Architects*), Gilbert Fraser [F.] (*President Liverpool Architectural Society*), P. R. Fry, W. H. George [*Licentiate*], Thomas Gibb, R. W. T. Griffiths, H. R. H. Gilbert, John P. D. Grant [A.], Hastwell Grayson [F.], J. E. Gregory, E. Greenleaves, J. F. Groves [F.], J. A. Hallam, E. Stanley Hall [F.], Edwin T. Hall [F.], J. R. Hallett, F. W. Harper, E. Vincent Harris [F.], Mrs. Harris, J. C. Harvey [A.], L. S. Hatchard, F. Courtney Hatcher, A. J. Hayes, Mrs. Hayes, F. H. Heaven [A.], A. W. Hemmings [F.] (*President Manchester Society of Architects*), R. Holt, Mrs. Holt, Francis Hooper [F.], A. C. Huffell, Mrs. Huffell, Geo. H. Hurd, W. A. James, Miss R. Jeffrys, C. F. Jones [A.], D. Pugh Jones, Mrs. Jones, Francis Jones [F.], Mrs. Francis Jones, Ivor P. Jones [A.], Mrs. Ivor Jones, J. Herbert Jones, Lewis Jones, T. Leonard Jones, C. H. Kempthorne [*Licentiate*], Mrs. Kempthorne, Arthur Keen [F.] (*Hon. Secretary R.I.B.A.*), W. Gardner Lewis, W. T. Watkin Lewis, T. E. Llewellyn, T. Alwyn Lloyd [F.], G. B. Zug, A. G. Lynham [A.], Ian MacAlister (*Secretary R.I.B.A.*), J. A. Metcalfe, T. R. Milburn [F.] (*President Northern A.A.*), Leonard Munro, David Morgan, W. D. Morgan, Fredk. Musto [A.], Mrs. Fredk. Musto, V. L. Nash, W. G. Newton, M.C. [A.], W. O. Oakley, C. E. Page, Eric C. R. Page, E. Harding Payne [A.], Mrs. Payne, D. Phillips, W. T. Plume (*Hon. A.R.I.B.A.*), H. C. Portsmouth, Oliver T. Portsmouth, Ernest Prestwich [A.], W. S. Purchon [A.], Jacob Rees, J. Cook Rees, Mrs. Rees, T. Taliesin Rees [F.], Mrs. Rees, Miss Rees, J. C. Richard, L. Robertson [F.], W. Rosser, G. Sanville [A.], Wm. G. Seaton, G. Valentine Shepherd, A. Dunbar Smith [F.], Mrs. A. Dunbar Smith, Miss B. Smith, Edgar Smith, Edwin Smith [A.], J. Ll. Smith [*Licentiate*], R. Tatam, H. Teather [F.], C. S. Thomas, W. D. Thomas, Percy Thomas [F.] (*President South Wales Institute of Architects*), Mrs. Percy Thomas, Bryan W. R. Thomas, S. Knight Thomas [A.], W. M. Traylor, G. A. Treharne, C. Ward [*Licentiate*], C. F. Ward [F.], Mrs. Ward, John Ward, W. D. Walters, Mrs. W. D. Walters, Edmund Ware, Paul Waterhouse (*President R.I.B.A.*), H. G. Watkins [F.], Osborne V. Webb, Sidney Williams, J. Maurice Williams, David T. Williams, V. S. Williams, John Williamson [A.], Mrs. Williamson, E. C. M. Willmott [A.], Col. Cecil Wilson [F.], Mrs. Wilson, R. H. Winder [A.], Mrs. Winder, Wm. Woodward [F.], J. Hubert Worthington [A.], J. B. Wride [*Licentiate*].

CONFERENCE COMMITTEE.

Percy Thomas [F.], *President South Wales Institute of Architects*, Cecil Wilson [F.], Harry Teather [F.], Sidney Williams, T. Alwyn Lloyd [F.], J. P. Grant [A.], W. S. Purchon [A.], E. C. M. Willmott [A.], T. E. Llewellyn, Ivor P. Jones [A.], *Hon. Secretary S.W.I.A.*

A Successful Conference

A RÉSUMÉ OF THE PROCEEDINGS

The Programme of the Conference, of which details were published in a recent Journal, was carried out with complete success. Members were present from many parts of the country, the largest contingents being from London, Manchester and Liverpool.

The members who arrived in Cardiff on the 8 June were received in the evening by the Lord Mayor (Councillor F. H. Turnbull) and the Lady Mayoress at the City Hall. During the course of the evening a brilliant performance was given by one of the famous male voice choirs from the Rhondda Valley. The vigour and beauty of the singing of the miners was a revelation to the non-Welsh visitors. A most interesting exhibition of prints and photographs illustrating the history of Cardiff and a model of the National Museum building were on view.

The business of the Conference was begun on the 9th, when, in the Assembly Hall of the Technical College, where, under the chairmanship of Mr. Percy Thomas [F.], O.B.E., President of the South Wales Institute of Architects, Major Harry Barnes, M.P., delivered a lecture on "Unification and Registration." Time did not permit a discussion, and the rest of the morning was devoted to a visit to the City Hall and Law Courts in Cathays Park. In the afternoon the Glamorgan County Hall was visited, and Mr. E. Vincent Harris [F.], the designer of the building, conducted the party over it, and answered many questions on its planning and construction. The Welsh National Museum was then visited, and Mr. A. Dunbar Smith [F.], who, with the late Mr. Cecil Brewer [F.], designed the building, acted as guide. The party was then entertained to tea in the Museum by the invitation of Alderman Treharne James, Chairman of the Management Committee. A vote of thanks to the authorities of the Museum was moved by Mr. Francis Jones [F.], President of the Manchester Society of Architects, and responded to by Lord Treowen, Chairman of the Museum.

The Conference Banquet took place in the evening at the Park Hotel. More than 110 guests were present, under the Chairmanship of the President of the Royal Institute, and many of the leading citizens of South Wales, including the Lord Mayor and Lady Mayoress of Cardiff, honoured the Royal Institute by their attendance.

On the morning of the 10 June the serious business of the Conference was completed by a Lecture by Mr. Herbert T. Buckland [F.], President of the Birmingham

Architectural Association, on the subject of "Civic Architecture and Advisory Art Commissions." An animated discussion followed, with particular reference to the planning of the famous Civic Centre of Cardiff.

A visit to the Cardiff Fire Station followed. The designer, Mr. Vincent Harris, was present, and the Chief Constable staged a thrilling demonstration of the various activities of the Brigade. Mr. Gilbert Fraser [F.], President of the Liverpool Architectural Society, expressed to the Chief Constable the thanks of the party.

The afternoon was devoted to a visit to Cardiff Castle, by the kind invitation of the Marquis of Bute. The architect of the castle, Mr. J. P. Grant [A.], conducted the whole party, which by now numbered more than 200, over the Roman fortress, the ruins of the Norman castle, and the mediæval palace, restored and decorated by William Burges. The visit developed into a delightful garden party in the beautiful grounds, and Mr. Arthur Keen [F.], Hon. Secretary of the R.I.B.A., requested Captain Grant to convey to the Marquis of Bute the cordial thanks of the Conference for his generous hospitality.

In the evening the closing scene of the Conference was a smoking concert at the Park Hotel, at which the members of the Conference were the guests of the South Wales Institute of Architects. The "Cymric Octette" sang National airs throughout the evening, and Mr. William Woodward [F.], speaking on behalf of all the visitors, expressed to Mr. Percy Thomas his appreciation of all that the South Wales Institute had done to ensure the success of the Conference, which had been one of the most delightful experiences of his life. Mr. Thomas briefly responded.

On Sunday, 11 June, some 50 visitors remained to take part in the chais-à-banc tour to the Wye Valley. The weather, which had favoured the Conference from the start, was perfect, and the tour was a complete success. Some two hours were spent at Tintern, where, after lunch, the party was conducted over the ruins of the Abbey by Mr. Trowbridge, of the Office of Works, who explained the methods that had been adopted in the preservation of the ruins.

The unquestioned success of this, the second of the Provincial Conferences of the Royal Institute, was due entirely to the energy, enthusiasm, and organising ability of the local Conference Committee, which, under the President, Mr. Percy Thomas, and the Hon. Secre-

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tary, Mr. Ivor Jones, were at work for months arranging every detail of the programme.

Our thanks are especially due to the members of this Committee, whose names appear elsewhere, to the Stewards, who worked so indefatigably to prevent the slightest hitch from taking place, to Mr. C. F. Bates and Mr. C. L. Jones, who jointly designed the beautiful cover of the Programme; to Mr. W. S. Purchon, who managed with such striking success the press arrangements and the "publicity" side of the Conference and arranged the exhibition of students' drawings which was on view in the Assembly Hall of the Technical College during the Conference; to Captain J. P. Grant, who gave us such courteous help in connection with the visit to Cardiff Castle; to Mr. Vincent Harris and Mr. Dunbar-Smith for their services in the visits to their buildings; to Miss Atkins, the lady-student of the School of Architecture, who so gracefully presented our bouquet to the Lady Mayoress in the City Hall on the night of our arrival; and to the band of Boy Scouts, whose services as messengers and guides were beyond praise.

We have also to record our most grateful acknowledgments to those hospitable citizens of Cardiff who did so much to contribute to the pleasure and interest of our visits. The Lord Mayor and Lady Mayoress, whose reception at the City Hall was so delightful an introduction to the Conference; the Marquis of Bute, who entertained us so bountifully at the Castle; the

Earl of Crawford and Balcarres; Sir Lionel Earle, and Sir Frank Baines, who arranged our inspection of the works at Tintern Abbey, and Mr. Trowbridge, who showed us all that he was doing; the Chief Constable of Cardiff, who arranged our visits to the Law Courts and the Fire Station; the authorities of the National Museum—Lord Treowen, Alderman Treharne James, and Dr. Evans Hoyle—to whom we are indebted for our visit to that beautiful building; the Town Clerk of Cardiff, to whose courtesy we are indebted for our visit to the City Hall; the County Councillors of Glamorgan, who permitted us to inspect their Hall; the Technical Instruction Committee, by whose kind permission the Conference was held in the Technical College; Mr. L. Harris, the Marquis of Bute's agent, who assisted us so materially in our visit to the Castle; the editors of the great newspapers of South Wales who, both before and during the Conference, took so lively and helpful an interest in our proceedings; all these, and others, who will forgive us if we have omitted to acknowledge their services, have placed us so heavily in their debt that we can but place the fact on record and trust that they will realise our gratitude.

I. M.

Photographs of the guests at the Banquet and the Garden Party at Cardiff Castle can be obtained from Messrs. H. J. Whitlock and Sons, Duke Street Arcade, Cardiff. The prices are, respectively, 4s. unmounted and 5s. mounted for the former; and 6s. 6d. for the Garden Party group.



The History of the Mansion House*

By ALFRED W. S. CROSS, M.A., VICE-PRESIDENT.

IN this recently published work its author, Mr. Sydney Perks, F.S.A., F.R.I.B.A., in addition to dealing with the site of the Mansion House, the Walbrook, the Stocks Market, the early Church of St. Stephen, the old Statue of Charles II. and the Surveys of London, made after the Great Fire, gives us a detailed description of Dance's building, including an account of the various alterations carried out in the nineteenth century. This important volume is a very welcome addition to the comparatively few works we possess dealing, authoritatively and exhaustively, with our ancient civic buildings. Owing to the special facilities he enjoys, Mr. Perks has been enabled to make full use of the City archives, at Guildhall and elsewhere, in collecting reliable and unimpeachable information relative to the Mansion House. And he is to be congratulated upon the very painstaking and conscientious manner in which he has carried out his self-imposed and self-sacrificing task.

Centrally situated in the ancient Roman *Londinium* near the eastern bank of the Walbrook, then a narrow stream about three or four feet in depth, the neighbourhood of what is now the Mansion House, even in those remote days, was the centre of civic activities.

The Mansion House, the official residence of the Lord Mayor, stands partly upon the site of the old Stocks Market, so named from the stocks set up for the punishment of offenders that formerly stood there, and partly upon the precincts of the ancient Church of St. Mary Woolchurch. Founded by Henry le Waleis, Mayor of London in the tenth year of the reign of Edward I., the Stocks Market soon became one of the five privileged marts of the City. Stow refers to the second market building, erected in 1410, during the reign of Henry IV., and in a description of the open market place which was laid out after the Great Fire of London, Strype says :

Up further north is the Stocks Market. As to the present state of which, it is converted to a quite contrary use ; for instead of fish and flesh sold there before the Fire, are now sold fruits, roots and herbs ; for which it is very considerable and much resorted unto, being of note for having the choicest in their kind of all sorts, surpassing all other markets in London. . . . At the north end of the market place, by a water conduit pipe, is erected a nobly great statue of King Charles II. on horseback trampling on slaves, standing on a pedestal with dolphins cut in niches, all of freestone and encompassed with handsome iron grates. This statue was made and erected at the sole charge of Sir Robert Viner, Alderman Knight and baronet, an honourable worthy, and generous magistrate of this City.

The equestrian statue to which Strype refers had a curious history. In a transaction, recorded by Pepys, it appears that Robert Viner, merchant and goldsmith of London, made a profit of £10,000 through his successful efforts to negotiate a loan on behalf of King Charles II., and, grateful for the honours bestowed upon him by his royal patron, Viner determined to erect a statue of the King. But knowing little of art, or artists, he set about obtaining the statue as quickly and as cheaply as possible. His object was achieved with the aid of one of his mercantile correspondents at Leghorn, through whom a white marble figure, said to be that of John Sobieski, the heroic King of Poland, which, owing to some mischance, had been left upon the maker's hands, was sent to London. It represented the King on horseback trampling upon a prostrate Turk. Alterations made in the faces of the figures transformed that of Sobieski into an exceedingly bad likeness of Charles II. and that of his prostrate foe into one bearing, perhaps, some slight resemblance to Oliver Cromwell. But, by a most unfortunate oversight, the Turk's turban was allowed to remain on the Lord-Protector's head, and thus revealed the original purpose of the sculptured group. Long after the demolition of the Stocks Market this ridiculous monument remained prone and neglected in the purlieu of Guildhall, and the efforts made by the City Fathers to rid themselves of it are of some interest. Thus an advertisement was inserted in the *Daily Post* of 28 November 1737, giving notice that "the Committee appointed by Common Council to erect a Mansion House for the Lord Mayors of this City for the time being" intend to dispose of "the Timber, Boards and Tyles belonging to the several Sheds and Houses that lately stood on the Ground where Stocks-Market was used to be held, in different Lots ; (that is to say) the Timber and Boards in one lot, the Tyles in another, and the materials belonging to the Conduit, Pedestal and Horse in another lot." As no satisfactory offer was received for the purchase "in one lot" of the materials belonging to the "Conduit, Pedestal and Horse," another advertisement appeared in the *Daily Post* of 9, 10 and 12 December 1737, as the result of which, although "John Hoare" and "Mr. Long" both wanted the horse, for which Long offered £12, further consideration of the matter was adjourned. There is no mention of the sculpture again until 17 February 1738, when "the Lord Mayor informed the Committee he had talked with Mr. Vyner at the House of Commons with reference to his claim for the horse, a stone Pedestal, Horse and Statue, of King Charles II. said to have been set up by Sir Robert Viner, an ances-

* *The History of the Mansion House.* By Sydney Perks [F.], F.S.A., F.S.I., 8vo, Camb. Univ. Press, 1922.

tor of the said Mr. Vyner." Although the Committee appear to have admitted the justice of the claim with quite unusual alacrity, yet it would seem that there had been some misapprehension concerning it, for when, on the following 3 March, the Town Clerk and Comptroller saw Mr. Vyner on the subject, he reminded them that the statue was erected by Sir Robert Vyner "by the consent of the City as an ornament, and that it should remain there till waisted or Devoured by time, and that he would have nothing to do in removing it, or taking it down, nor would he Receive the same." At length, in 1779, after many years of neglect, the statue was presented by the Corporation to Mr. Robert Vyner, another descendant of the loyal Lord Mayor, who at once removed it from London, and set it up in his country seat.

The records of the City Corporation contain several references to the "Lord Mayor's House" long before the erection of a permanent official residence was contemplated. But, as Mr. Perks explains, these early references only applied to their places of business at which the aldermen and citizens were then content to reside. An extract from the *Repertories* of that date makes it clear that, as early as 15 November 1670, the Corporation had under consideration a proposal "touching an house to be erected and continued for the constant habitation of the Lord Maiors of this City."

The ultimate selection in 1736 of the present site seems to have involved a considerable amount of preliminary discussion, as the alternative suggestions in favour of Leadenhall Market and Gresham College found strong support. It was eventually decided to have a limited competition for the building, and three well-known architects of the day, Gibbs, James and Leoni, were invited to attend the committee. Although he was then acting for the Corporation as Clerk of the City's Works, Dance was not asked at this stage of the proceedings to take part in the competition. "On 18 March a letter from Mr. Batty Langley was read, but the Committee made no order thereon." This letter, which was addressed to Sir Edward Bellamy, the Lord Mayor, was as follows:—

MY LORD,—Being not very well, I cannot attend your Lordship and the Gentlemen of the Committee this afternoon, as I would gladly have done; wherefore I beg leave to inform your Lordship and ye Gentlemen of ye Committee, that as the Just Rules of Architecture have always been my study and as thereby I have demonstrated the many beauties and defects in our Publick Buildings; of which I lately published an acct in the *Grub Street Journal* under the name of Hiram—I therefore begg leave to inform yr. Lordship and ye other Gentlemen of the Committee that as I know myself able to compose a Design for a Mansion House with greater Magnificency, Granduer and Beauty than has been yet express'd in any—nay even in all—the Publick Buildings of this City taken together—I am therefore making a Plan, Elevation and Section for ye same (supposing it to be erected in Stocks Market) which

in abt. three weeks' time I shall have completed, and now beg leave that then, I may be permitted to exhibit ye same unto this Committee for consideration.

Mr. Justice Blackerbee of Parliamt. Stairs is my near neighbour, and who will further inform yr Lordship of my abilities, etc., if required.

I am,

Yr. Lordship's obedient Servt.
(sgd.) BATTY LANGLEY.

Parliament Stairs,

18th March, 1734.

read in Committee 18.3.1734-5.

On 1 April 1735 Leoni wrote from "Vine Street by Piccadilly" that his plans were ready. On 8 May 1735 Gibbs and Leoni both attended the Committee Meeting and handed in a "Draught of Plan," when it was decided that a sub-committee should view the sites of Gresham College, Leadenhall Market, and the Stocks Market. The three competing architects were consulted on 3 July 1735 relative to some details of their schemes for the erection of a Mansion House at the Stocks Market. On the same day the committee decided to abandon the idea of the Gresham College site. Meanwhile Batty Langley had been very persistent in pushing himself forward, and on 6 July 1735 he wrote the following letter to the Town Clerk:—

July ye 6th 1735.

Parliament Stairs.

SIR,—My Lord Mayor has informed me, that his Lordship has given you orders, for to give, or send me notice, of the time, when the Committee, appointed for building the Mansion House, have their next meeting. If you'll please to send to me at Parliament Stairs, near, Old Palace Yard, Westminster, such notice will be rec'd.

By Sir,

your humble Servant,

(sgd.) BATTY LANGLEY.

As the result of this letter Batty Langley was called before the committee on 17 July "at the Lord Mayor's request" and presented his plan. It was decided at this meeting that Dance should also be invited to submit a design, and the following letter was sent to each of the five architects now selected:—

SIR,—The Committee for the Mansion House desire you to Draw a Plan of a House for the Ground in that part of Leadenhall Markett between the four Towers where the Leather and Hide Marketts are now held, the Dimensions of which Ground as Reptd. to ye Comtee. is in front next Leadenhall Street from Tower to Tower about 130 feet, in Depth about 228 feet, and ye back from the west to ye arch near Gracechurch Street, about 120 feet.

Sent to JAMES.

GIBBS.

LEONI.

LANGLEY.

DANCE.

18th July 1735.

On 19 November 1735 the committee saw the architects and James, Gibbs and Batty Langley submitted

plans for the Leadenhall site, for which Leoni's plans were not yet ready. On the other hand, Dance delivered two designs, one for the Leadenhall Market site and one for the Stocks Market site.

In the following December the committee submitted a report to the Court of Common Council giving particulars of the Stocks Market and Leadenhall Market sites. They said the five architects had submitted plans for each site, and they were ready for instructions. On 28 March 1736 the Court finally decided to build on the Stocks Market site, and on 6 July 1737 the committee made their examination of the designs and estimates cost submitted by the following architects:—

Leoni	£26,000
Gibbs	£30,000
James	£30,000
Dance	£26,000

It appears that at this meeting "one Mr. Ware attended at the door, was called in" and presented a design to cost £23,000. "On the 27th of the same month all the designs sent in by the invited architects, together with one prepared by Mr. Ware without any directions" were brought forward by the committee before the Court of Common Council with a recommendation that the design by Dance be accepted. For some unknown reason Batty Langley seems to have retired from the contest at this stage of the competition, although he had prepared and submitted plans for the Stocks Market site. With regard to the remuneration made to the competing architects on 3 March 1737, the committee agreed to pay "Mr. Gibbs one hundred guineas for his trouble in attendance and drawing plans by order of this Committee. Mr. James seventy-five guineas, Mr. Leoni fifty guineas, and Mr. Batty Langley twenty guineas."

The space at my disposal does not admit of more than a passing reference to the interesting accounts given in Chapters XI., XII., and XIII. of the building of the Mansion House, and of the later alterations.

The excellent illustrations, which are numerous and well chosen, comprise reproductions of most of the competitive designs received for the building, although Mr. Perks has been unable to illustrate Leoni's scheme. And the value of the written matter is enhanced by the inclusion in the work of numerous old maps, plans and views, which cannot fail to be highly appreciated by all lovers of the architectural history of our metropolis. Although the book appears to have been carefully prepared for the press, there is a typographical error in the second paragraph of Chapter II. in which reference is made to the publication, for the first time, of extracts from the *Liber Albus*. But as there are no extracts given in this chapter from the *Liber Albus* and several from the *Liber Horn*, it is obvious that the words *Liber Albus* should read *Liber Horn*.

What is Architectural Design?

On Thursday, 4 June, the third of the series of public lectures, held under the auspices of the Literature Committee of the Institute, was delivered by Mr. D. S. Maccoll, the Keeper of the "Wallace Collection." The title of his discourse was "What is Architecture?" and his observations on this subject were naturally received with the greatest interest by members of the Institute. Mr. Maccoll is not only eminent as a writer upon painting and sculpture, but he gave indisputable evidence of a very wide knowledge of architecture, and one is tempted to express regret that his acute critical powers should not more often be placed at the service of our profession. Unfortunately, I did not have the privilege of examining the actual text of Mr. Maccoll's lecture, so, in writing this short impression of it, I must rely upon my memory of the arguments which he advanced, and can necessarily give but a very inadequate account of the wealth of illustration and the felicity of expression with which Mr. Maccoll delighted his audience.

One of the chief merits of Mr. Maccoll's exposition was that he was able to do justice to the utilitarian aspects of architecture without appearing to ignore or disparage the æsthetic motives which have ever prevented the artist from resting content with the satisfaction of utilitarian needs alone. In fact—and this is really an important test by which the lay commentator upon architecture is judged by those who practise this art—he was prepared to admit the logical propriety of the decorative use of the classic order for the purpose of giving emphasis and rhythm to the various parts of a façade. As it is a grievance of architects that the educated lay public, which for the most part is still under the influence of Ruskin, has no comprehension of the function of the orders, and frequently refers to their modern use in ferro-concrete buildings as little less than a sham, it is comforting to find that Mr. Maccoll is willing to lend his authority to the opposite view. In support of his contention that an æsthetic form must not necessarily follow the lines of construction, he took a very happy illustration from the art of dress, and showed that the charm and beauty of a costume is largely dependent upon the fact that at some points it is both governed by and emphasises the structure of the body, while at other points it deliberately departs from it and follows a law of its own. Yet it cannot be denied that under certain conditions a strict obedience to the dictates of practical convenience and structural fitness will lead to beauty, and Mr. Maccoll took as an example the form of a well-made sailing ship as it wrestles with wind and wave. Here all other con-

siderations appear to have been sacrificed to the urgent need of making the vessel seaworthy in every respect. And yet even in this case a certain latitude is allowed, for, given the main dispositions of the ship's weight and the necessary section lines of that part which is permanently immersed, the superstructure can be of the most varied character. The wooden battleships of the eighteenth century showed evidence of a remarkable power of architectural design; not only the decorated prows, but the exquisite external treatment of the stern cabins, the rhythmical pattern of the square port holes, and the elaborated punctuation of the tall masts all combined to give an effect of grandeur, of a maturity of artistic conception such as a simple sailing boat could never suggest. But all ships have this advantage, that the very conditions of their movement determine the inflection—the obvious difference between the shape of stern and bow, which does much to give the structure an appearance of vitality. A false symmetry in this respect would spoil the design immediately. Again, the formal canons are directly applicable to ships, for just as Mr. Maccoll found reason to disapprove of a window cut in two by a vertical sash bar, a duality of masts or funnels can be equally offensive. Everybody knows that the *Tiger* is much more beautiful than the *Iron Duke*! But although the analogy from ship design can usefully be introduced into a discussion upon architecture, there is one important respect in which this analogy must break down. A ship is a thing complete in itself; it is in this respect like a tree or like one of the lower animals of which the beauty can be conceived as an isolated phenomenon, but the buildings of a city form a community, and they must express a scale of social values. The charm of architecture lies not only in the elegance of an individual house but in the subtle relationship of one building to another.

Mr. Maccoll, owing to the limited time allotted to him, was unable to give us the benefit of the whole of the address which he had prepared; it was his intention before discussing his own views upon design to criticise some of the architectural theories recently propounded. As it was, he confined himself to an extraordinarily interesting analysis of the main contentions of Mr. Geoffrey Scott's "Architecture of Humanism." Whether he altogether did justice to the destructive power of that outstanding work, in which the worst, the most tiresome, and the most plausible architectural fallacies have been so brilliantly exposed, is perhaps doubtful, but then it was clear that Mr. Maccoll was out to do a little destruction on his own account, for he directed his critical attention almost entirely to the last chapters of Mr. Scott's volume, in which the psychological basis of our appreciation of architecture is discussed. I do not attempt to reproduce Mr. Maccoll's penetrating comments upon those chap-

ters, but confine myself to a passing reference to just the one argument, where he says the qualities of "Humanism" that Mr. Scott attributes to the Baroque style—the "soaring," the "springing," and other such symbols of vitality—are equally to be found in a Gothic church. I should like to put on record, however, the regret, which I know to be shared by many members of the Institute, that Mr. Geoffrey Scott himself should not have been present to take part in this debate.

The important question of design in perspective occupied a good deal of Mr. MacColl's attention, and he brought to the consideration of this problem the freshness of vision which is derived from the habit of concentrating upon the pictorial significance of an architectural composition. When a building is finished, what one sees is not the whole building but one particular picture of the building, and a picture is essentially a composition in two dimensions. And as these pictures are almost infinite in number, what possible control can the architect have over them? To this the architect would perhaps reply that, although he designs in the solid, the "distortion" of perspective is of such an orderly and harmonious character that it can never either obliterate or disguise the synthetic relationship between the parts of an architectural composition when once this relationship has been established in the solid.

I will conclude by expressing the hope that Mr. MacColl's lecture will shortly be published in a form which will make it accessible to all architects.

A. TRYSTAN EDWARDS [A.].

The Study of Design in Decoration

By HUBERT C. CORLETTE, O.B.E. [F.].

Every architect uses archaeology with a purpose. That purpose is practical. He is not solely concerned with the historical side of art, for as he is, or hopes to be, a producer, he is wise when he does not refuse to learn all he can from past masters in any school of design. But the archaeologist who is only engaged with an effort to reconstruct the past out of present relics is too often incapable of appreciating real values in modern design. He seems disposed to judge all efforts to produce by standards which encourage hypocrisy. In art, especially in architecture, this peculiar vice is a last refuge of destitution. It teaches men to evade risk and avoid adventure. It is a form of insurance against incompetence by resort to a policy of reproduction. But reproduction in the arts is never a living motive. And anything that emerges from such an aim is still-born. Therefore, it is that in architecture and all the allied arts we must make our study of old things, done in the past, serve our purpose in new things

we wish to do in the present, so that we may try and produce something which shall be a legacy for the future.

When Mr. W. Harvey read his paper on "Colour in Architecture" at the Institute recently, he illustrated his observations by some of his own valuable studies of early design in colour decoration. These drawings were fine examples of pencil and brush craftsmanship. But they were much more than drawings, for they had a clear architectural purpose in them. They were serious studies of methods in design. And as they were drawn to scale they provided valuable information about the need of a well considered relative scale in decoration when it is used to emphasise and express architectural forms. It was possible to see from these drawings that the wall planes or vault surfaces were still functional. None of the colour designs upon them had been used with an effort to transform the structural entities of a building by the flimsy realism of picture making in positions where it is often misapplied. In those drawings which showed mosaic work, stained glass, or the use of marbles, and other substances, it was possible to see how the old designers allowed the materials, in and with which they worked, to define, even to dictate, the method and manner of design which could be used. And it was so very obvious that in doing so the materials themselves had suggested ideas both of composition, character, and colour. Stained glass was a constructed scheme of colour requiring technical craftsmanship of many kinds to produce it. But it was never handled as if the subject to be presented could be treated in the same way as a picture painted on canvas. Nor was mosaic work dealt with as if it was put in its place like fresco with a brush on a plaster surface. Differences of texture and of material were allowed in this way to tell their tale as part of the decorative scheme. And, in the studies of Saracenic tile design, it was apparent that, apart from the object of providing colour, the small scale of much of the work on large wall surfaces was handled with masterly purpose. For this small scale on broad surfaces introduced a new sense of texture, and provided a comparison by which sizes both of height or expanse could be felt. And, while it did this, it was used so that the complexity and intricacy of detail did not destroy the large breadth of the conception as a whole.

These are some suggestions of method and of principle which may be read in studying old work as books full of learning for those who can glean it. Drawings may in some degree be regarded as translations or transcripts from the original text, perhaps. But if, in order to understand the written thought of earlier civilisations, we sometimes use English versions of the originals, we may learn much which would otherwise be hidden. And, as all design in art is unwritten thought, we do well to try to discover what it teaches—it for it does teach. It teaches much more than technical

method. It is a mode of expressing unspoken ideas and ideals. These we must try to discover, as well as the secrets of method by which they are given voice in the silent recesses of some mighty dome, or amid the living curves that vault across a Gothic nave, itself an inspiration, covering things inspired, and built on a practical, rational, development of thought-suggesting construction.

It is a common view that architects are not concerned with, know little of, and care less for decorative design in colour. It is a thoroughly mistaken view, as we all know among ourselves. But it is evident that a public education in the value of mural and other decoration is taking place around us. The Royal Academy is giving, as it should, an admirable lead in the process next winter. And it will, presumably, endeavour to show what has been, and is being, done by modern designers to provide colour in our buildings. Perhaps as so much can be learnt from old examples, as a guide for present practice, the R.I.B.A. could also help in another direction. Many valuable studies of such examples have been shown during some years past. But a representative collection of such studies, if exhibited in the Royal Institute Galleries, might be useful in giving public evidence of the fact that colour was, in the past, always considered an essential factor in architecture. And, at the same time, while being educational in this way, such an exhibition might be made to serve a practical purpose in the education of modern designers.

Review

ENGLISH RENAISSANCE WOODWORK, 1660–1730 : *A Selection of the Finest Examples of Monumental and Domestic Woodwork of the Late Renaissance in England.* By Thomas J. Beveridge. [London : Technical Journals, Ltd.]

This is a truly monumental work. It contains 80 plates of measured drawings illustrating the decorative woodwork and carving of the Wren period. There are 17 plates of the choir stalls and screens of St. Paul's Cathedral, 12 of the woodwork of Hampton Court Palace, 10 of London churches, 14 of various Oxford colleges, and 15 of Cambridge. The method of illustration is by carefully drawn elevations of the selected subjects, with such explanatory plans as are necessary, and a few key plans of the rooms of which the woodwork forms part. Further details of mouldings and carving are then drawn and reproduced to the scale of a quarter full size. These are mostly in a thick ink outline, shaded also in strong line.

In the face of all this industry it may seem a little cautious to complain, yet is the whole book so good that one begrudges the something of disappointment that it is not wholly satisfying. Mr. Beveridge's convention of draughtsmanship appears to have coloured

his vision, and is almost too robust for the delicacy of much of the work he illustrates. The skill is here, and such drawings as those of the altar rails of Trinity College Chapel, Cambridge, are in every way admirable. Sensitive drawn in pencil and tinted, reproduced by a tone process, they give the spirit and "woodiness" of the work far more truly than do some of the indiscriminately thick lined ink drawings. One finds oneself wishing that the actual pencil drawings of the carving made on the spot by Mr. Beveridge had been reproduced instead of the pen translations.

For a truer appreciation of the spirit of the Wren woodwork one may suggest the study of this book of measured drawings side by side with the photographs of Mr. Avray Tipping's book on Grinling Gibbons. Each would then correct or supply what was lacking in the other, and the rigid data of the one be transmuted by the finer presentation of the second. The elevational drawings are good, particularly the gallery screen of the south choir aisle of St. Paul's, and a fine doorway at the head of the staircase there, the corner chimney piece in the King's state dressing-room and the walls of the King's Gallery at Hampton Court, the vestry of St. Laurence Jewry, the Hatton Garden dining room, and the Combination Room at Clare College. Here the fine architectural character of the design of the woodwork is clearly seen. Window, door, fireplace, or long stately panel take their place in the ordered effect of the whole room. There is nothing casual or picturesque.

It is well to be reminded by such a book as this of the great value of this heritage of the Wren woodwork. As joinery it is superb craftsmanship. In design it is as expressive of the movement of its age as is the architectural design of the exterior façades. It emphasises to a large degree the change in ideals of the time, yet in its earlier stages may well have been carried out by the same craftsmen who had worked the small panels and shallow pilasters of Aston Hall. The simplicity and comparative fewness of the mouldings used are remarkable. The bolection panel moulding used at Hampton Court is found also at St. Paul's, at the Kensington Orangery, and in several chambers in Gray's Inn. The fine sumptuous effect given by the projection of the panel beyond the face of the stiles or framing was evidently fully appreciated by these joiners, for we find it everywhere.

The co-operation of the architect and the craftsman was never more happily effected than in this partnership of Wren with his woodworkers and carvers. In his woodwork, and especially in the domestic joinery, Wren seems to be more human than in some of his greater works, as though the rearer of mighty domes had permitted himself to take a little relaxation, a little homely pleasure, in the design of such things as the angle fireplaces at Hampton Court and the woodwork

surrounding them. This book, then, is one which all students of the period will find interesting and useful. Should any remarks of mine send them to the actual woodwork to compare the effect with Mr. Beveridge's drawings, he, I am sure, will be the last to complain.

W. H. ANSELL [A.].

THE RELATION OF ARCHITECTURE TO HISTORY.

Mr. Arthur Keen, in a recent letter to *The Times*, supporting a plea for better education in the fine arts and for recognition by the universities of art as a subject of study, "without which education is quite incomplete," raises a point, so far as the art of architecture is concerned, which has been very inadequately realised by our historians. The great historians—Gibbon was to some extent an exception—have failed to give full recognition to the importance of architecture as a "historical document" in the explanation of the life of past ages; and it may also be said that historians of architecture have, until recent times, been inclined to leave a little out of account the historical circumstances in which great building has been produced. The importance of architecture in this connection is admirably illustrated by Mr. Keen. "Art," he says, "in one form or another, has been so great a factor in human life at all times that it provides complete and reliable evidence of the facts of history. The growth of civilisation, the distribution of races, intercourse between nations, trade and commerce, war, religion—all are illustrated by it with the utmost fidelity. May I take such a simple illustration as the architecture of this country for, say, five or six centuries after the Conquest? Each building by the fashion of its mouldings and all the peculiarities of its structure can be dated within a very few years; and the inevitable result of this is that we can tell where and when monasteries flourished and when the parish church came into its own; at what period frontiers were defined and fortified; to what places French and Italian culture penetrated; when municipal institutions flourished; what trades were developed in particular places; and, broadly, all the facts of national development. The heraldry tells us about the ruling families and the alliances that they formed. The sculpture is far more than a decoration; it is a record of life and work and religious belief: just the things that a student of history requires to know. In domestic life the evolution of the dwelling-house from the Norman keep down to the riverside houses of the eighteenth century, accurately dated in every century and every change made apparent, is a definite record of the conditions in each period. Indeed, the connection between art and history seems so obvious that the neglect of it in the universities is a most curious thing."

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

CAMBRIDGE UNIVERSITY BOARD OF ARCHITECTURAL STUDIES.

The Board of Architectural Studies of the University of Cambridge have appointed Mr. D. Theodore Fyfe, F.S.A., F.R.I.B.A., as Master of the Cambridge University School of Architecture. Mr. Fyfe will take up residence and duty at the opening of the Michaelmas term. The school also has as its officers Mr. T. H. Lyon, M.A., of Corpus Christi College, Director of Design, and Mr. H. C. Hughes, M.A., A.R.I.B.A., of Peterhouse, assistant instructor. The lecturers include Professor Beresford Pite and several university professors and lecturers. The lecture list for next term will be issued shortly.

In connection with the foundation of the new School of Studies at Cambridge, Professor Beresford Pite, on 5 July, wrote to *the Times* :

"Since the momentous discussion in your columns upon 'a proposed diploma in architecture at Cambridge,' in February 1908, considerable progress has been made in the practical recognition of art in that University. I cite from the official 'Students' Handbook,' page 537, for 1920-21.

"In June 1908 the University established an examination in architecture, and in 1912 a Board of Architectural Studies was established to take charge of it and of the instruction in architecture. In June 1913 a revised schedule of the examination was passed by the Senate and came into force in June 1914. In June 1921 the University established an examination in architectural studies for the ordinary B.A. degree and approved regulations for the inclusion of the history of art among the principal subjects. This new examination in architectural studies will gradually, beginning in the Easter Term, 1922, supersede the other examinations."

"Candidates for the ordinary B.A. degree following courses of study covering three principal subjects (with subsidiary subjects) are permitted to select as one of their principal subjects the history of art. The examination includes :—(1) General history of art ; (2) history of architecture, classical, medieval, or Oriental ; (3) Renaissance and modern architecture ; (4) town planning ; (5) theory of art in relation to architecture ; (6) subjects for an essay. Students of architecture are awarded the ordinary B.A. degree after keeping nine terms, and passing first, second and third examinations, together with drawings and testimonies of study. The School of Architecture has its own studios, where instruction in drawing and design is given, and where students can work continuously, under the direction of the staff. This school includes students who are not purposing to become professional architects, and it has opened avenues of study in art that are not limited to technical architecture.

"The encouragement of the wider comprehension

of art and of its bearing upon the practical requirements of life has thus been undertaken by the University."

Mr. Fyfe won the Architectural Association Travelling Studentship in 1899, and was architect to the Cretan Exploration Fund, the British School at Athens, and Sir Arthur Evans's excavations at Knossos from 1900 to 1904, during which time he had opportunities for travelling extensively in Italy and, besides studying in Greece, visited Egypt, Constantinople, Brusa, Vienna, and Buda Pest. In 1902 he published the decorative painted plaster from Knossos, which was reproduced in the R.I.B.A. JOURNAL and subsequently, in the *Architectural Review*, the important Byzantine Church of St. Titus at Gortyna in Crete. He also contributed the drawings and architectural description of the Isopata Tomb at Knossos, published by Sir Arthur Evans in *Archæologia*, in 1906, and many plans and drawings for the same author's *Palace of Minos*, published last year. For many years he was one of the editors of the *Architectural Association Sketch Book*. He has also served several times on the Literature Standing Committee of the R.I.B.A., was for some time on the Committee of the British School at Athens, and is a member of the Council of the Hellenic Society. He has been Lecturer on Greek and Roman architecture at the Architectural Association Schools, an external examiner to the Civil Service Commission for posts under the Ancient Monuments Board, and has acted from time to time as technical adviser to the Treasury Selection Board for the grading of civil servants. Last year he was appointed by the Committee for Classical Archaeology at Oxford to a special lectureship for that year on Greek and Roman architecture. Mr. Fyfe was a pupil of Sir John Burnet, whom he assisted from 1904 to 1914 on the British Museum extension and other works, subsequently becoming a partner for a short period. During the greater part of the war he was Resident Architect for the Ministry of Munitions under Mr. Raymond Unwin at Queensferry, near Chester, and supervised the erection of the Mancot housing scheme. In 1919 he acted as architect to the London Housing Board under the Ministry of Health. His principal executed works are the Shaftesbury Institute Lodging Home for Working Women and Superintendent's house, in Lisson Grove, erected in 1908, farm buildings and cottages in Denbighshire, and war memorials at Youlbury, near Oxford, at Chester Cathedral, and at Blockley, Worcestershire.

He is architect to the Dean and Chapter of Chester Cathedral, and is engaged on the repair and reconstitution of the ancient Refectory there. In conjunction with Professor Abercrombie he is also engaged on the Regional Planning for the South Dee-side area, near Chester, for a joint committee of local authorities, convened by the Ministry of Health.

CAMBRIDGE ARCHITECTS' CLUB.

The Cambridge Architects' Club, consisting of architects who have been at the University, met at Cambridge on Saturday, 24 June. A reception by the Board of Studies was held at the School, 75 Trumpington Street, in the afternoon, which was attended by members of the University. The Rev. Dr. Cranage, Hon. A.R.I.B.A., as acting Chairman of the Board, presided, and addresses were given by Sir Charles Walston, Professor Beresford Pite, Mr. E. Bullough, Secretary of the Board of Studies, and Mr. Maurice Webb. In the evening the Club was entertained at dinner by the Master and Fellows of Caius College, the Vice-Chancellor and the Masters of Emmanuel and Christ's College being among the guests.

An exhibition of the works of the students, including surveys of portions of the colleges, was held at the School.

Obituary

LACY W. RIDGE [F.].

As a senior surviving member of "The Goths" I am writing this "In Memoriam" of one of the most highly respected and beloved members of our profession, the late Lacy William Ridge, with whom I first became acquainted in the year 1869, when he was President of the A.A. It is fortunate for me in doing so that I have before me a copy of "Notes on my Life," by Lacy William Ridge, 1919, which he sent me at Christmas in that year and which bears as headlines :

Reviewing life's eventful page,
And noting ere they fade away
The little lines of yesterday.

Lacy William Ridge was born on 31 July 1839, in Westminster, and was baptised at St. Margaret's. His progenitors for many generations were Sussex folk, who called him into that county, "where the grace and admirable proportions of Chichester Cathedral so impressed him, that unaided by external circumstances they settled his career." He was educated at Christ's Hospital at Hertford and Newgate Street.

While still a youth he measured the Priory Church at Boxgrove, the architecture of which shows in parts the more matured work of the architect of the Presbytery of Chichester, built after the fire of 1187. These drawings were published in 1864, and still remain ensamples how measured drawings should be prepared to illustrate the art and science of our native work, which seems to have gone into disusage since the perfecting of photography has discouraged the enthusiasm and knowledge acquired by measuring our magnificent Gothic buildings, which is our national and natural style to develop from. This neglect has led the architect of the present day to abandon all attempts at originality and content himself with endeavours to make tasteful arrangements of the dry bones supplied by the works of Vitruvius, Palladio, Piranesi, Gibbs, Chambers, and other authors. This was greatly deplored by Lacy William Ridge, who, with many others could not find sunshine enough to warrant the use of Classical Renaissance above latitude 50 degrees north. After serving his articles, he acted as an assistant in the offices of several London architects. When with Mr. Philip Charles Hardwick he prepared the more important part of the drawings for the new Charterhouse School at Godalming. In 1871 Lacy W. Ridge was appointed Surveyor under the Ecclesiastical Delapidations Act for the Diocese of Chichester, which appointment he held for 45 years, resigning it in consequence of failing eyesight in July 1917. The boundaries of this diocese are coterminous with those of the county of Sussex. During that period he inspected all the parsonages and glebes, except two, in the diocese. He also designed, remodelled, and restored many churches, parsonages, parish halls and schools, throughout the diocese. He erected similar buildings in London and elsewhere, and designed two of the first series of schools for the London School Board. With his many activities, he was Honorary Secretary for 46 years of the Ecclesiastical Surveyors' Association.

Amongst his principal works may be mentioned :

Churches : Durrington Church, Burgess Hill (St. Andrew's), Brighton (St. Matthias), Brighton (St. Alban's), Turners Hill, Withyham. Vicarages : Durrington, Turners Hill, Cowfield, East Grinstead, Bodiam Rectory, South Bersted. Almshouses : Forest Row. Schools : East Preston, Hove, Chichester, Islington. Private Houses : Purley, Chalfont St. Giles, Totteridge.

His name is to be found amongst the first six who passed the voluntary examination of the Royal Institute of British Architects. He served some time on the Council and for a long time was one of the Examiners and also Chairman of the Board for passing candidates for the District Surveyorship in London.

The interest that he took in the Architectural Association is a pleasant recollection to all those who knew him as President in 1869. His noble and inspiring character, his enthusiastic encouragement and kindly advice and assistance, which he was ever ready to give to those younger than himself, gave him great influence with the students, which enabled him to assist Col. Edis in the formation from the Association of a company of the Artist's Volunteer Corps. For 25 years he served in the regiment and retired with the honorary rank of Lieutenant Colonel.

In 1901, upon the death of his old friend Henry Cowell Boyes, he joined his partner, W. Charles Waymouth, with whom he carried on the practice until 1911, when he retired to Worthing to continue his diocesan work only.

In the year 1900 he became a Councillor of the Borough of Holborn. In 1906 he was elected an Alderman, and in 1907 he was unanimously elected Mayor. During his year of office he received the French President Fallières and the German Emperor William II, who gave him the Order of the Red Eagle with the Patent attached thereto. The Order the recipient returned to the donor in 1914 on the declaration of war.

Lacy W. Ridge was a bachelor who devoted an unselfish life to his widowed mother and family, his friends, his duty, and his profession. He died at Worthing on 8 May 1922, aged 82, and is buried in Chichester churchyard. At his own request the cortège halted before some of his works which were passed on the way to his grave, and in some cases his remains were saluted by the children of the schools he had designed. "Multis ille bonis flebilis occidit."

CHAS. FITZROY DOLL [F.].

BUILDING TENDERS AND QUANTITIES.

The Council of the R.I.B.A. wish to call the attention of members to the understanding reached with the London Master Builders' Association and the National Federation of Building Trades' Employers in 1909, when a notice was published in the R.I.B.A. JOURNAL (22 January 1910) recommending members of the Royal Institute to have quantities prepared for all ordinary works above £500 in value.

Owing to the increase in the cost of building this amount has since been increased by the Builders' Organisations to £1,000, and members of the Royal Institute are now recommended by the Council to have quantities prepared for all ordinary works above £1,000 in value when asking builders to tender.

State-Aided Housing

FEES PAYABLE TO ARCHITECTS IN CONNECTION WITH ABANDONED SCHEMES.

It will be recollected that on the issue by the Ministry of Health of General Housing Memoranda 51 and 52, the profession generally felt that the extent of the services rendered by them to their clients—and through their clients to the State—had not been fully understood or appreciated, and the scale of payment therein set forth was considered to be inadequate. The members of the R.I.B.A. thereupon elected representatives to reopen negotiations with the Ministry for the purpose of revising the terms of these Memoranda; giving to its representatives full powers to conclude an agreement on their behalf.

Prolonged negotiations between the Ministry of Health and the Members of the Royal Institute of British Architects revealed difficulties on both sides, but have resulted in an agreement being reached on the question of payment to architects for work upon schemes which have been wholly or partially abandoned.

In their consideration of the many cases of hardship submitted to them the representatives of the R.I.B.A. were impressed by the unequal application of any flat rate scale of payment to partially and wholly abandoned schemes and to large and small schemes.

In the revised terms effect has been given by the Ministry to the claim that the fees for partially abandoned schemes should be more equitably apportioned in relation to the amount of the scheme which has been carried out, a more generous proportion being paid to those who have had very little work executed. Also a new scale of payment has been adopted giving still more favourable consideration to those architects whose schemes have been entirely abandoned as compared with those who have carried into execution a fair proportion of the work originally placed in their hands.

These terms and conditions are set out in a new memorandum to be issued by the Ministry known as General Housing Memorandum No. 61.

The main points in which this Memorandum differs from our supplements G.H.M. No. 52 may be briefly summarized as follows:—

(a) Whereas G.H.M. No. 52 only provided for charging to the Housing Assisted Scheme Account fees for schemes which were approved by the Minister, in G.H.M. No. 61 provision is made for the consideration of schemes not so approved.

(b) In regard to work on roads and sewers the fees have been more accurately apportioned to the stages which the work had reached when it was abandoned.

(c) Average prices per house have been agreed as the basis on which fees for abandoned work should be calculated in respect of plans which were prepared before July 1921 and subsequently.

(d) In partially abandoned schemes instead of half the fees for totally abandoned work being paid in all cases, the fraction payable is related to the proportion of the scheme carried out.

(e) A more generous scale of payment has been adopted where the whole of an architect's work has been abandoned, and it has been provided that the R.I.B.A. will act as a Board of Reference in deciding certain points in this connection.

(f) It is provided that the local authority shall be satisfied as to the respective stages of the work carried out, and the appropriate fees.

(g) The settlement does not supersede cases where an agreement providing specifically for abandoned work has been made between the architects and the local authority, their clients, or where a final settlement has already been arrived at.

(h) The term "scheme" used in G.H.M. No. 52 has been more favourably interpreted in relation to abandoned work in G.H.M. No. 61.

(i) Travelling expenses have been provided for in G.H.M. No. 61 on a more reasonable scale.

(k) Under G.H.M. No. 61 payment may be made in certain cases for the preparation of additional copies of drawings and specifications.

(l) The Ministry are requesting local authorities to expedite the settlement of accounts with architects.

It is satisfactory to note that by the reopening of negotiations terms have been agreed which will result in a greater appreciation of the services rendered by the profession, and a scale of remuneration more in accordance with its labours.

It is desired to place on record appreciation of the manner in which our deputation was received by the Ministry and the sympathetic consideration given by the Ministry to the case presented by the deputation.

The Institute are not inclined to think that the association of architects and local authorities in connection with municipal housing schemes is at an end. They believe that in many cases local authorities will proceed with their schemes on their own account, and that architects will resume their work on these schemes.

For the guidance of members examples of the application of the revised scales have been worked out in conjunction with the Ministry; copies of those examples showing the manner in which the fees are calculated, also the average cost of houses in the months subsequent to July 1921 will be supplied on application to the R.I.B.A.

Signed HERBERT T. BUCKLAND.
FRANCIS JONES.
HERBERT A. WELCH.

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

STATUTORY REGISTRATION OF ARCHITECTS.

The Council of the Royal Institute of British Architects have appointed a Committee for the purpose of drafting a Bill for the Statutory Registration of Architects, and a Committee for the purpose of revising the Charter and By-laws of the R.I.B.A., and have directed that a notification of the fact should be communicated to the public press. The Registration Committee will begin its work immediately in the hope of being able to submit the Bill to Parliament in November.

UNIFICATION AND REGISTRATION.

The Council of the R.I.B.A., at their meeting on 3 July 1922, passed the following Resolutions:—

1. That this Council considers the scheme of the Unification and Registration Committee is contrary to the best interests of the Public, of Architectural Education and Practice, and the Royal Institute of British Architects in particular, and is of the opinion that the Committee should be dissolved.

2. That each Member of the Unification and Registration Committee be thanked for his services, and his appointment cancelled.

3. That a Committee be appointed of Members of the R.I.B.A., with power to add to their number and to co-opt, if necessary, non-Members of the R.I.B.A., and to obtain expert advice, to draft a Registration Bill with a view to its being deposited in November 1922.

4. That a small Committee be formed to consider the revision of the Charter and By-laws, and to report to the Council at the earliest possible date. The Committee to have power to add to their number and to take expert advice. The new Charter to provide for equal voting powers for all corporate Members, etc., etc. A note to be inserted in the JOURNAL asking Members to send any suggestions to the Committee.

VISIT TO GREENWICH HOSPITAL AND THE ROYAL NAVAL COLLEGE, GREENWICH.

With the permission of the Director of Greenwich Hospital, the Art Standing Committee of the R.I.B.A. have arranged a visit to the Hospital on Saturday, 22 July.

Members and their friends who intend to take part should arrange to be at the tram stop, King William Street, Greenwich, at 3 p.m., on the date mentioned, where they will be met by Mr. T. C. Agutter, F.R.I.B.A., on behalf of the Hospital Authorities.

An interesting programme has been arranged as follows:

Enter the Royal Naval College at the South Gate.

Visit to the Queen's House at about 4.30 p.m., where the visitors will be received by Captain E. M. C. Cooper-Key, R.N., C.B., M.V.O., Superintendent of the Royal Hospital School.

Tea in Greenwich Park.

Visit to the Ranger's House.

Those intending to take part should notify the Secretary R.I.B.A., as soon as possible.

CONDITIONS OF CONTRACT.

The negotiations between the Royal Institute of British Architects, the Surveyors' Institution, the Society of Architects, the National Federation of Building Trades' Employers, and the Institute of Builders, which have been proceeding for some time with a view to the preparation of a Standard Form of Contract for building operations, have reached their final stage.

A Conference of representatives from the above bodies have appointed a Drafting Committee which is already at work on the Contract Document. All matters on which the parties fail to reach an agreement will be referred to arbitration by a Tribunal of Appeal, consisting of one representative each of the Builders and the Architects, under the Chairmanship of Sir William Mackenzie, K.C., President of the Industrial Court. Sir William is well known as an Arbitrator in industrial disputes, and the acquisition of his services is of the greatest importance to the interests concerned. His appointment was made with the consent of the Ministry of Labour.

The expenses of the preparation of the Standard Form of Contract will be borne jointly by the parties interested, and the Council of the R.I.B.A. have voted a sum of £200 for this purpose.

It is hoped that the five spending Departments of H.M. Government will accept the invitation extended to them to appoint representatives to assist the Drafting Committee.

CONSULTING ARCHITECTS AND "PANEL" ARCHITECTS.

The Council of the Royal Institute desire to draw the attention of members to the principles which should govern relations between the "consulting architect" and "executant" or "panel" architects.

In a few localities where this method has been adopted so as to ensure the division of work amongst a number of architects, there have been cases, of which the R.I.B.A. has found it necessary to take cognisance, where relations between the consulting architect and the panel have left much to be desired.

The position of a consulting architect to a large housing scheme is one, not only of authority, but of honour. His duties, beyond those of a purely professional and technical nature, should lead him to secure fair and equal treatment for those who work under his supervision, rather than to obtain benefits for himself, and thereby to infringe the spirit if not the letter of the terms of his appointment.

REVISION OF THE CHARTER AND BY-LAWS.

A Committee has been formed for the purpose of considering the revision of the Charter and By-Laws. Members who have any suggestions to make on the subject are requested to send them as soon as possible to the Secretary for submission to the Committee.

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

THE ROME SCHOLARSHIP IN ARCHITECTURE, 1922

On the recommendation of the Faculty of Architecture of the British School at Rome, the Commissioners of 1851 have awarded the Rome Scholarship in Architecture for 1922 to Mr. Stephen Welsh, A.R.I.B.A., and on the recommendation of the same body the Henry Jarvis Studentship, offered by the Royal Institute of British Architects, has been awarded to Mr. George Checkley, A.R.I.B.A.

Mr. Stephen Welsh is a student of the University of Liverpool. He is 30 years of age and was born at Forfar, where he served his articles. He afterwards acted as architect's assistant in Glasgow for two and a half years, during which time he attended the Glasgow School of Architecture. He served during the war for over four years with the Royal Engineers.

Mr. George Checkley is 27 years of age, and was born at Akaroa, New Zealand. He is also a student of the University of Liverpool, which he entered with a New Zealand Government scholarship after serving for three and a half years with the New Zealand Expeditionary Force.

The Rome and Jarvis Scholarships are of the value of £250 a year, and tenable at the British School at Rome for a period of three and two years respectively. Both awards were open to British subjects under 30 years of age, with an allowance for war service.

The Jarvis Studentship is offered to the student or associate of the R.I.B.A. who passes next in order of merit to the winner of the Rome Scholarship.

The competition, which is conducted by the Faculty of Architecture of the British School at Rome, was in two stages.

The results of the preliminary competition were exhibited at the Royal Academy in February last at the annual exhibition of the British School. Nine of the competitors in the preliminary round were selected for the final stage, which lasted for a period of ten weeks, and was preceded by a 36 hours "en loge" test, the subject of the competition being a design for a Royal Academy. The winning designs, together with those of the unsuccessful finalists, will be publicly exhibited for a fortnight at the R.I.B.A. as from 17 July.

It is interesting to observe that the Jarvis Studentship has been awarded in two successive years to New Zealanders, Mr. E. W. Armstrong of Auckland being the winner of the Jarvis in 1921.

HENRY JARVIS TRAVELLING STUDENTSHIP.

The Faculty of Architecture of the British School at Rome have decided that, subject to the approval of the Faculty, the Henry Jarvis Student will be allowed to spend six months of his second year away from the School in any part of the Mediterranean Basin, it being understood that scholars are allowed under present conditions to travel, during the first and second year, for short periods in Italy and Greece.

Competitions

AMERICAN INTERNATIONAL COMPETITION

NEW BUILDING FOR THE *Chicago Tribune*

The *Chicago Tribune*, which was founded on 10 June 1847, proposes, in commemoration of its seventy-fifth anniversary, to erect a new home. Seeking the best possible design, the *Chicago Tribune* offers one hundred thousand dollars in prizes to architects.

The contest will be open and international.

Each competitor will be required to submit drawings showing west and south elevations and perspective from the south-west, but no detailed plans of specifications need be made. Applications for entry must be filed before 1 August 1922. Drawings must be submitted between then and 1 November 1922. Architects desiring complete information and applications for entry should write at once to Colonel R. R. McCormick and Captain Patterson, editors and publishers of the *Chicago Tribune* at the office of the *Chicago Tribune's European Edition*, 5 rue Lamartine, Paris, France.

From *The Times*, 4 July 1922.

This Competition will be conducted under the Rules of the American Institute of Architects.

SOUTHEND PROPOSED SECONDARY SCHOOL.

At the request of the Competitions Committee of the R.I.B.A., the drawings required in the above competition will be to a scale of 16 feet to the inch.

RAMSGATE LAY-OUT COMPETITION.

The President of the Royal Institute of British Architects has nominated Professor S. D. Adshead, F.R.I.B.A., as Assessor in this Competition.

IAN MACALISTER,
Secretary.

COMPETITIONS OPEN.

Southend-on-Sea Secondary School.
Lytham Public Hall and Baths.

The conditions and other documents relating to the above competitions may be consulted in the Library.

ASSISTANT ARCHITECT FOR WORKS DEPARTMENT OF THE CHINESE CUSTOMS SERVICE AT SHANGHAI.

Candidates should be Associates of the Royal Institute of British Architects, about 28 years of age, unmarried, and with a good knowledge of reinforced concrete design and construction, and with some responsible work to their credit.

The terms offered are:—Salary, Hk. Tls. 350 a month, increasing by Hk. Tls. 50 a month for every two years' service in China to a maximum of Hk. Tls. 560. (The Hk. Tl. may be considered to be worth normally 3s., but its present value is about 4s.) House allowance, Hk. Tls. 50 a month; personal allowance, Hk. Tls. 3 a day, when away from headquarters, and free medical attendance. First-class passage paid and £50 travelling expenses.

Applications, in the first instance, should be made to the Secretary, R.I.B.A.

Final Examinations

ALTERNATIVE PROBLEMS IN DESIGN

Instructions to Candidates.

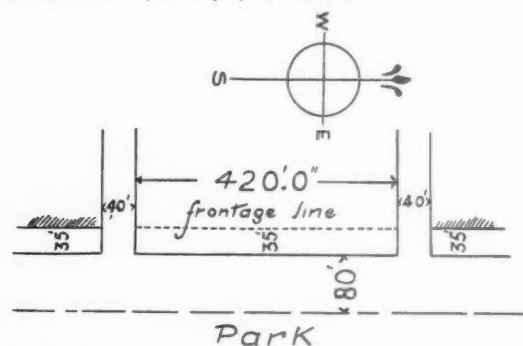
1. The drawings, which should preferably be on uniform sheets of paper of not less than Imperial size, must be sent to the Secretary of the Board of Architectural Education, Royal Institute of British Architects, 9 Conduit Street, W., on or before the dates specified below.
2. Each set of drawings must be signed by the author, AND HIS FULL NAME AND ADDRESS, and the name of the school, if any, in which the drawings have been prepared, must be attached thereto.
3. All designs, whether done in a school or not, must be accompanied by a declaration from the Student that the design is his own work and that the drawings have been wholly executed by him. In the preparation of the design the Student may profit by advice.
4. Drawings for subjects (a) are to have the shadows projected at an angle of 45° in line, monochrome, or colour. Drawings in subjects (b) are to be finished as working drawings. Lettering on all drawings must be of a clear, scholarly, and unaffected character.

Subject LXIV.

(a) A CHURCH, adjacent to or in a town, upon a corner site, 150 feet by 100 feet, the junction of the roads being at the S.E. corner, for a congregation of 600. The cost is to be upon a reasonably economical scale.

Drawings: $\frac{1}{8}$ -inch scale. Ground plan. South, East and West elevations. Longitudinal and cross sections.

(b) A speculative builder has purchased a plot of land, and proposes to build thereon a ROW OF 15 HOUSES—looking East to front a park. The terrace to be built of brick, but stone embellishments may be employed, if desired.



Drawings: Block plan, $\frac{1}{32}$ -inch scale. East elevation, $\frac{1}{16}$ -inch scale; and plans, sections and elevation of one house to $\frac{1}{8}$ -inch scale.

Subject LXV.

(a) The formal treatment of the GARDEN OF A PUBLIC SQUARE in a town, having a statue, memorial shelter, or a fountain, or such features in combination, in the centre.

Plan the garden and design the enclosure and other features. The area of the enclosure is to be 15,000 feet. The shape is optional.

Drawings: Plan, $\frac{1}{32}$ -inch scale. Architectural features, $\frac{1}{8}$ -inch scale. Details of stone and ironwork, $\frac{1}{4}$ -inch scale.

(b) Water is raised from a deep well—to a tank overhead—the underside to be 30 feet above ground level—the tank to

hold 3,000 gallons. Access to tank to be gained by a staircase, and there is to be an indicator to show the level of the water in it. The water is to be raised by an engine (internal combustion) which is also used to generate the electricity for lighting the house, near by. Required a BUILDING, OVER THE WELL, TO CARRY THE TANK, house the engine and pump apparatus—provide a switchboard, accommodation for 30 accumulator cells, and space for a small carpenter's bench. Materials, brick walls, tiled roofs.

Drawings: Elevations and section to $\frac{1}{8}$ -inch scale.

Subject LXVI.

(a) A design for the FAÇADE OF A TRAM DEPOT on a highway, the depot to admit six trams.

Drawings: $\frac{1}{8}$ -inch elevations; $\frac{1}{4}$ -inch detail.

(b) Submit a design on an open site of one acre for a £5,000 COUNTRY HOUSE. The sections to show constructional detail.

Drawings: $\frac{1}{8}$ -inch scale plans, elevation and sections; $\frac{1}{8}$ -inch scale portion of exterior; $\frac{1}{32}$ -inch block plan.

Dates for Submission of Designs in 1922-23.

	Subj. LVIII.	Subj. LIX.	Subj. LX.
United Kingdom	31st Aug.	31st Oct.	30th Dec.
Johannesburg	31st Oct.	30th Dec.	28th Feb.
Melbourne	30th Nov.	31st Jan.	31st Mar.
Sydney	30th Nov.	31st Jan.	31st Mar.
Toronto	30th Sept.	30th Nov.	31st Jan.

The Problems in Design submitted by candidates for the Final Examination and the Special War Examination will be on exhibition in the galleries of the R.I.B.A. from Friday, 14 July, to Friday, 21 July, between the hours of 10 a.m. and 5 p.m.

EVERARD J. HAYNES,
Secretary, Board of Architectural
Education.

VACANCIES FOR ARCHITECTS IN AMERICA.

Pittsburgh Chapter,
The American Institute of Architects,
Pittsburgh, Pa.
27 May 1922.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—There is at present in our town a shortage of able and well trained architects, assistants, draughtsmen, and even apprentices. So far as this goes, the same thing applies, I think, to most other American cities.

This office is in need of men to serve as draughtsmen and assistants. This is written with the idea that you might refer this letter to the proper organisation or individuals in England that might be interested.

If such should be the case we would like to enter into details regarding wages, transportation expense, if necessary, and length of service required to obtain from England the help which we need. There are in this city a number of good men who have come from England and Scotland by their own choice. We like them, and could at this time place more.

The idea is somewhat novel and might be difficult to work out, but we can at least make the effort. Thanking you for the courtesy of your attention.—I am, yours very truly,
EDWARD B. LEE, President.

Examinations

PROBATIONERS, R.I.B.A.

Since 1 March 1922 the following have been registered as Probationers of the Royal Institute:—

ABRAMS : EDWARD DE LA TOUR, Hutton Mount, Brassey Road, Limpsfield, Surrey.
 ALEXANDER : WALTER, 74 Survey Road, Quetta, Baluchistan, India.
 AMY : HEDLEY JAMES YOLE, 29 East Street, South Molton, Devon.
 ATHERTON : STANLEY, The Firs, Madeira Road, West Byfleet, Surrey.
 BAINES : HERBERT, 119 Waterbarn Street, Burnley, Lancs.
 BARCLAY : ROGER FRANCIS, Somerleyton, Overton Road, Sutton, Surrey.
 BARNETT : HAROLD SAMSON, 43 Stockwood Crescent, Luton, Beds.
 BEDINGFIELD : ERIC EDWARD, Bitteswell Road, Lutterworth.
 BENIANS : FREDERICK JOHN WILLIAM, 124 Hanover Road, Willesden, N.W.10.
 BENNETT : WALTER ROBERT FRANCIS, "Brightside," Grove Road, Havant, Hants.
 BIRD : HENRY CLEMENT EDMUND, 518 Warwick Road, Spark-hill, Birmingham.
 BIRKETT : PHILIP WALTER, Brier Lea, Carline Road, Lincoln.
 BOOTH : STANLEY CYRIL, 47 Southchurch Road, Southend-on-Sea.
 BOWN : STANLEY HINKS, Pitway House, Farrington Gurney, near Bristol.
 BRADLEY : FRANK, Sunnybank, Junction Road, Deane, Bolton, Lancs.
 BROWN : ROBERT NEVILLE, Aubrey House, Harton, South Shields.
 CARLTON : HERBERT, 8 St. Andrew's View, Penrith.
 CARTER : PETER GEORGE JEFFERY, 37 Hamilton Road, Reading.
 CAWSE : STANLEY VICTOR, 15 Dyne Road, Kilburn, N.W.6.
 CHANDLER : FREDERICK, "Somerville," Lansdowne Road, Luton, Beds.
 CHIPPINDALE : FRANK, 10 Ash Grove, Otley, Yorks.
 CLAYDON : BERNARD, 641 St. Helens Road, Bolton, Lancs.
 CLEMENTSON : JOHN GEORGE, 69 Westminster Street, Bensham, Gateshead-on-Tyne.
 CLOKE : SAMUEL DOUGLAS NEIGHBOUR, 19 Whiteford Road, Mannamend, Plymouth.
 COLLINS : TOM ANDERSON, 2 Bancroft Road, Hale, near Altrincham, Cheshire.
 COOPER : ARTHUR FRANK, 53 Telephone Road, Southsea.
 CORNFORD : ROGER HENLEY COPE, 3 Melina Place, St. John's Wood, N.W.8.
 DARSA : HENRY, 19 Camden Gardens, Shepherd's Bush, W.12.
 DOLMAN : FRANK LIONEL JAMES, Crest House, Putney Bridge Road, Putney, S.W.15.
 EVANS : CHARLES HERBERT, 106 Monthermer Road, Roath Park, Cardiff.
 FARMER : GEOFFREY JOHN, "Westside," Portbury, Somerset.
 FERRIBY : EDWARD ASHTON, 80 Westbourne Avenue, Hull.
 FILMORE : CECIL ERNEST, Newhaven, Hollyhedge Road, West Bromwich.
 GADD : GEORGE CYRIL, Redlands, Bromsgrove, Worcs.
 GARDNER : ALFRED HERBERT, 5 Albany Road, Coventry.
 GODDARD : ALEC NORRIS, 123 Dalyell Road, Stockwell, S.W.9.
 GOUGH : GERALD CHARLES PURCELL, "Sunny Mead," Lands Road, Paignton, Devon.
 HARLING : GEORGE, 26 Rosegrove Lane, Burnley, Lancs.
 HARRIS : EDWARD RICHARD BINGHAM, 17 St. Stephen's Road, Ealing, W.13.
 HARWOOD : WILLIAM JOSEPH, 61 Cemetery Road, Southport.
 HAYSOM : ERNEST WILLIAM, 13 Forbury Road, Portsmouth.

HOLMAN : JOHN, "Ryde Cot," Blandford Road, Beckenham, Kent.
 HOLT : ERIC, 1 Fern Bank, Scotforth, Lancaster.
 HORNER : HUGH BALDWIN LYLE, 105 Southwood Lane, Highgate, N.6.
 HOWARD : GEORGE GERARD, 12 Rockdove Gardens, Tollcross, Glasgow.
 HUGHES : ROGER WILLIAM, Ivy Cottage, Petersham, Surrey.
 HURST : CHARLES LEONARD, 375 Hutton Lane, Bolton.
 JONES : JOHN HAROLD, 78 Gravelly Hill, Birmingham.
 KEEBLE : HARRY LEONARD, Langham Villa, Back Church Road, Clacton-on-Sea.
 KEMP : WILLIAM CHARLES, 2A Portnall Road, Harrow Road, W.9.
 KENDRICK : ALBERT WILLIAM ROYAL, 79 Wendell Road, Shepherd's Bush, W.12.
 KERSHAW : SIDNEY, 168 Turton Road, Bradshaw, near Bolton, Lancs.
 KING : BERNARD JOHN, 34 Selsey Road, Edgbaston, Birmingham.
 KNIGHT : HENRY RONALD EWART, The Mount, Grand Parade, Leigh-on-Sea.
 LOCKWOOD : HAROLD, 25 Ashley Road, Shipley, Yorks.
 MCMORRAN : DONALD HANKS, 34 Butler Avenue, Harrow-on-the-Hill.
 MCNAB : ROBERT, c/o David, 33, West Cumberland Street, Glasgow.
 MAGNONI : ARTHUR, 64 Wormholt Road, Shepherd's Bush, W.12.
 MEAD : ARTHUR GEORGE, The Bungalow, Oakington Avenue, Wembley Park, Middlesex.
 NARBOROUGH : GERALD MICHAEL, 40 Mile End Road, Norwich.
 OLIVER : LEWIS MARTIN, Shots Mead, Walton-on-Hill, Tadworth, Surrey.
 PATERSON : ANDREW SMITH, 12 Pitcullen Terrace, Perth, Scotland.
 PEARCE : LIONEL (Jnr.), Amblecote, Stourbridge, Staffs.
 RIGG : MARY FREDA, The Lawn, Waterlooville, Hants.
 ROBERTS : ARTHUR HENRY, 22 Quarry Road, Wandsworth Common, S.W.18.
 ROBINSON : GEORGE SUTHERLAND, 6 Highfield Avenue, Grimsby.
 RULE : WILLIAM CECIL, 13 Coronation Terrace, Truro, Cornwall.
 RUNDELL : EDWARD AUGUSTUS, West Laith Gate, Doncaster.
 SARTAIN : SIDNEY PHILIP, 15 Wandsworth Bridge Road, Fulham, S.W.6.
 SAUNDERS : GEORGE SLEITH, 16 Leopold Terrace, Chapeltown Road, Leeds.
 SCHOFIELD : JAMES ARTHUR, 31 Kendall Road, Beckenham.
 SHAW : SYDNEY ALBERT, 13 Church Road, Hoylake, Cheshire.
 SHAW : THOMAS REGINALD, 47 Rider Road, Hyde Park, Leeds.
 SHORE : ROBERT COLLIER, 48, Sheriff Street, Rochdale.
 SHROFF : PHIROZE DARABSHAW, Patel Mansions, Gowalia Tank Road, Cumballa Hill, Bombay, India.
 SILCOCK : HUBERT SPENCER, Brandhoeke, Walton New Road, Stockton Heath, Warrington.
 STEWART : STANLEY, 18 Batchorgate, Carlisle.
 SUTHERLAND : ROBERT OAKMAN, c/o J. H. Brewerton, Gervis Chambers, The Square, Bournemouth.
 TIMMINS : SAMUEL DENNIS, Elmhurst, Stafford Road, Bloxwich, near Walsall.
 WARREN : LESLIE BEAL, c/o Arthur Edwards, Esq., 9 Bennett's Hill, Birmingham.
 WEBSTER : HERBERT, 4 Hirst Street, Padiham, Lancs.
 WINTLE : ARTHUR EDWARD, 20 Kensington Crescent, W.14.
 WORRICKER : JOHN WILLIAM, 14 Macfarlane Road, Shepherd's Bush, W.12.
 WRIGHT : GERALD RYBY HALL, 7 Willow Grove, Beverley, E. Yorks.
 WRIGHT : WILFRID GEORGE, 60 Haddenham Road, Narborough Road, Leicester.
 WYKES : HERBERT TOM, 57 Ffordd Estyn, Garden Village, near Wrexham, N. Wales.

Members' Column

Members, Licentiate, and Students may insert announcements and make known their requirements in this column without charge. Communications must be addressed to the Editor, and be accompanied by the full name and address. Where anonymity is desired, box numbers will be given and answers forwarded.

CHANGE OF ADDRESS.

CAPTAIN ALAN L. BELCHER, R.E., Licen., has changed his address to 8 Southampton Street, Bloomsbury Square, W.C.1.

MESSRS. ARTHUR W. COOKSEY AND PARTNERS.

The practice of the late Mr. Arthur W. Cooksey [F.], of 6, Adam Street, Adelphi, W.C., is being carried on at the same address by his son, Mr. R. A. Cooksey [A.], in conjunction with Mr. A. H. Hasnip, under the style of Arthur W. Cooksey and Partners.

MR. W. HERBERT ALTON.

Mr. W. Herbert Alton, L.R.I.B.A., of 24 Dickson Road, Well Hall, Eltham, has opened a London office at 32 Charing Cross, Whitehall, S.W.

MR. CHARLES W. BOWLES.

Mr. Charles W. Bowles, F.R.I.B.A., is resuming practice at 28 Austin Friars, E.C.2.

ROOM WANTED.

ARCHITECT, F.R.I.B.A., wishes to have the sole use of a room in West End office at moderate rent. Please send full particulars to Box 943, c/o Secretary R.I.B.A., 9 Conduit Street, W.

PARTNERSHIP.

ARCHITECT with 30 years' varied experience, artistic and first rate designer, desires working partnership with another wishing to extend practice or desiring gradual retirement.—Apply Box 223, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A., young, energetic, wishes partnership or working arrangement with good provincial firm (London district preferred). Good experience in domestic, school, shop, hospital work, etc. Used to responsibility. Small capital.—Apply Box 2862, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT, F.S.Arc., A.M.T.P.I., M.R.San.I., requires partnership in well established firm of architects, or would entertain joining another architect as a partner; able to introduce a certain amount of capital if necessary; advertiser reserves right of making fullest investigations into any applications he may receive.—Address in strict confidence, giving full particulars as to practice and amount of capital required (if any), to Box 7722, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

LICENTIATE, 30 years' experience, desires partnership. School, Church, Domestic. Survey and Estate work, etc.—Apply Box 1372, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

APPOINTMENTS VACANT.

OPENING for an architect as journalist on building and engineering trade papers in Australia. Salary £6 10s. per week. State Qualifications in architecture, engineering and journalism (if any). Engagement to commence from November.—Apply Box 433, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

APPOINTMENTS WANTED.

LICENTIATE, R.I.B.A., desires architectural work in London, well qualified and used to responsibility, over 20 years' experience.—Apply Box 801, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT'S ASSISTANT, Associate desires post in London or provinces. Ex-Service man. Four years "Articles" and worked with architects in London and provinces. Testimonials from same. General all-round experience and knowledge of reinforced concrete. Good draughtsman. Age 31.—Apply Box 4722, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ASSOCIATE (37), with moderate capital at present holding important public appointment desires post as senior assistant with a view to partnership in London area. Keen, competent, and good organiser. Competition successes. Ex-officer, R.E.—Apply in first instance Box No. 8722, c/o Secretary R.I.B.A., 9 Conduit Street.

STUDENT R.I.B.A., age 22, First Class Certificate London University School of Architecture, desires position as draughtsman in architect's office. Some office experience of domestic and housing work, including surveying and levelling. London preferred. Apply Box 2132, c/o Secretary, R.I.B.A., 9 Conduit Street, W.

Minutes XIX

SESSION 1921-22

At the Sixteenth General Meeting (Ordinary) of the Session 1921-22, held on Monday, 26 June 1922, at 8.30 p.m.—Mr. Paul Waterhouse, President, in the chair. The attendance book was signed by 1 Hon. Fellow, 2 Hon. Associates, 2 Hon. Corresponding Members, 39 Fellows (including 14 members of the Council), 45 Associates (including 5 members of the Council), 3 Licentiates, and a very large number of visitors.

The Minutes of the Meeting held on 12 June 1922, having been published in the JOURNAL were taken as read, confirmed, and signed by the President.

The following members, attending for the first time since their election, were formally admitted by the President: Mr. Randal Phillips, Hon. Associate; Mr. Richard Anderton, Associate; and Mr. George Bloore, Licentiate.

The President delivered an address on the presentation of the Royal Gold Medal to Mr. Thomas Hastings of New York. Having been invested with the Medal, Mr. Hastings expressed his thanks for the honour conferred upon him and delivered a brief address.

The Hon. Secretary announced the following results of the Final Examination for the Architectural Scholarships at the British School at Rome: Mr. Stephen Welsh, A.R.I.P.A., awarded the Rome Scholarship, and Mr. George Checkley, A.R.I.B.A., awarded the Henry Jarvis Studentship.

The proceedings terminated and the meeting rose at 9.15 p.m.

Minutes XX

SESSION 1921-22

At the Seventeenth General Meeting (Ordinary) of the Session 1921-22, held on Monday, 3 July 1922, at 8 p.m.—Mr. Paul Waterhouse, President, in the chair. The attendance book was signed by 18 Fellows (including 8 members of the Council), 15 Associates (including 3 members of the Council), 4 Licentiates, 2 Hon. Associates, and a large number of visitors. The Minutes of the Sixteenth Meeting, held on 26 June, having been taken as read, were confirmed and signed.

The Hon. Secretary announced the decease of the following: Mr. G. E. T. Laurence, elected Associate, 1887; Mr. Henry Higgins, elected Licentiate 1911, and, on the motion of the Hon. Secretary, it was RESOLVED that the regrets of the Institute for the loss of these members be recorded on the Minutes of the Meeting.

The following new members, attending for the first time since their election, were formally admitted by the President: Dr. Thomas Ashby, F.S.A., Hon. Associate, Director of the British School at Rome; Mr. Sydney Cockerell, M.A., Hon. Associate, Director of the Fitzwilliam Museum, Cambridge; Mr. H. T. Jackson, Associate.

Dr. Thomas Ashby, M.A., Director of the British School at Rome (Hon. Associate), having read a paper entitled "Recent Excavations at Rome," a discussion ensued, and on the motion of Commendatore R. A. Lanciani, R.G.M., H.C.M., seconded by Professor H. E. Butler, a vote of thanks was passed to Dr. Ashby by acclamation, and was briefly responded to.

The proceedings closed at 9.55 p.m.

Arrangements have been made for the supply of the R.I.B.A. JOURNAL (post free) to members of the Allied Societies who are not members of the R.I.B.A. at a specially reduced subscription of 12s. a year. Those who wish to take advantage of this arrangement are requested to send their names to the Secretary of the R.I.B.A., 9 Conduit Street, W.1.

